THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

October 1, 1951.

Dear Mr. - - - -:

From the hundreds of artists who submitted work to this gallery in the hope of joining our roster, and as many more seen in regional exhibitions and elsewhere, we have finally selected ten young painters we consider of sufficient interest for us to sponsor. You are among these ten, and we are inviting you to participate in the new program. . . . .

This new program is the result of a thorough analysis of twenty-five years of operation, and twenty-five years of working closely with American artists, museums, publications, collectors, and the public. While we have concrete evidence that our efforts in The Downtown Gallery have met with success, we are convinced that the consignment system practiced by us and other reputable galleries is becoming outdated in this era of modern merchandising, and that from a practical viewpoint it is far from ideal for a majority of the artists and for the gallery. Even with our large volume of sales, the gallery has had to resort to 19th century American art in order to maintain its staff and ever increasing cost of general overhead. By the same token, many of the most prominent artists with record sales have been obliged to accept teaching posts and commissions in the face of economic evolutions and fluctuations in aesthetic fashions. Thus, neither the artists nor the gallery truly enjoy a sense of consistent security.

We believe that our new plan will improve this situation in time and will provide the security so essential to a creative artist. In this arrangement . . . . we agree to purchase outright a selection of pictures for a minimum amount of . . . . during the year. Because our experience proves also that it requires an average of seven years to fully establish an artist, ... the agreement is subject to a five year option, with an escalator clause, compounding the increase, so that the artist may share in the rising market.

Another conclusion arrived at in our survey is that the buying public has changed entirely during our twenty-five years in the art field. In contrast to the few extremely wealthy collectors with mansions who acquired "important examples by important artists", and the few well endowed institutions, we now have a greatly increased number of museums and university galleries, and a constantly growing group of enthusiastic, adventurous, younger collectors who have neither the

October fourth,
1 9 5 1

Mr. Dwight Kirsch, Director,
Des Moines Art Center,
Greenwood Park,
Des Moines 12, Iowa.

Dear Dwight:

I really want to come out to Des Moines sometime soon, particularly as a result of what seems to be the effect the territory has had on you. Such activity and such enterprise must be the result of the local atmosphere. I am completely overwhelmed with your program and the reports of your activities and the effect you are having in Iowa. A small injection of some of whatever it is might do me good, so you may expect me practically any moment if I can pull myself together sufficiently to travel as far as the airport.

Meanwhile we will assemble for you a knockout exhibition of Ben Shahn drawings and will try to assemble a number of paintings to coincide with his visit. I shall talk to Ben about your suggestion but it would be wise to write to him directly, as you suggest. The address is Heightstown, New Jersey. Since we will arrange the Shahn show for you specifically - and you may send it elsewhere later - why don't you give me desirable dates after the first of December? This might be a good show for your Christmas trade to give Santa a chance to deposit a Shahn in every Iowa chimney.

The television situation is a rather difficult one. My personal feeling is that it is dangerous to set a precedent in supplying pictures or artists for such programs without any compensation. While we know that Shahn or any other artist cannot compete with Dagmar as an attraction, there is no reason why the artists' talents should be handed out entirely free of charge. I have tried for some time to get Artists' Equity to make a ruling about that. As you probably know, it took quite a number of years to establish the idea of a fee for reproduction rights and it was

October eleventh,
1 9 5 1

Dr. and Mrs. Abram Kanof,
80 Linden Boulevard,
Brooklyn, N.Y.

Dear Kanofs:

With the opening of our 26th Annual Exhibition, comes the full realization that the gallery has been in existence for a quarter of a century.

Suddenly conscious of this added period to my life and to the life of the gallery, I feel both weary and elated - the latter because we have been able to survive a major depression, a world war, and the many fluctuations in aesthetic fashions. I am elated, also, by the fact that we have such wonderful clients who, through their concrete appreciation, have encouraged both the gallery and the artists.

In the final analysis, it is such encouragement that provides impetus for the artists in their creative and experimental work. The results, I think, are well demonstrated in the current exhibition, which I hope you will both come in to see.

But I want to take this occasion to express my appreciation to you for making our existence possible. The twenty-five artists who have shared in our modest success join me in saying thank you.

Sincerely yours,

egh-k.

October eighteenth,
1 9 5 1

Mr. Alexander Eliot,
Time Magazine,
Time-Life Building,
Rockefeller Plaza, N.Y.

Dear Mr. Eliot:

I am sending you, by messenger, paintings by the artists you have selected choosing - as you suggested - the best known of their work, or paintings that have been consistently reproduced in every major book on American art, in magazines, and in catalogs. Naturally, these are earlier examples of the artists' work and I should love to include a recent painting to show their development subsequently.

It might be interesting to note that a number of these were originally priced at exceedingly low figures, but did not immediately get a buyer. For instance, the Jack Levine "String Quartet", which was awarded a $3,000. purchase price at the Metropolitan Museum, was priced at $350. when first shown at the gallery. The same ratio applies to a good many of the others.

The new Ground-floor Room we shall start at the same low prices, comparable to earlier discoveries. For instance, in the first Shahn exhibition paintings were priced within $100. and the famous Sacco-Vanzetti series sold at $100., the Jacob Lawrence's were priced at $50. - - - - etc.

Sincerely yours,

egh-k.
encl.

October second,
1 9 5 1

Mrs. Leon Simon,
Westchester Avenue,
Rye, N.Y.

Dear Mrs. Simon:

You will note in the enclosed catalogue that we are about to open our Ground Floor Gallery. This entails electrical work, painting, etc. Having gone through a remodeling job yourself, you can appreciate the general commotion. All this is in explanation of my utter silence and lack of effort to make some sales to pay for the remodeling. Next week, however, I promise faithfully to spend some time at the warehouse and pick out the greatest masterpieces for the Simon Collection. I shall also check into the bill regarding the discrepancy.

I hope your landscaping is coming along to your satisfaction. The place looked wonderful when I was there but I suppose you can see some lacks that were not obvious to just a plain city gal. How about coming in to see us here?

With best regards.

Sincerely yours,

egh-k.
encl.

Dear Edith,

I can think of nothing pleasanter than joining the party for Ben and Mr. Rodman — at the gallery where I've spent so many good hours.

My vacation begins the day after, and I'm going to stay in New York for the first week of

CHARLES ZADOK
7748 N. CLUB CIRCLE
MILWAUKEE 11

October 29, 1951

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I have your kind letter of October twenty-fifth as well as your invitation to the opening. I am probably more anxious to start doing something with you than you are to be represented in my collection. The reason why nothing has jelled as yet is because of the very manner in which I have put together the group that is now represented at my home. After considerable experiments I have concluded that artists are not going to be represented singly, that whenever I am including a new artist in the group it is just more or less like the adoption of a child, and that he has to be given the same multiple representation as those already there. I am terribly overspent at the moment and regret that I cannot do something immediately.

However, one of these days you will see me appear at the gallery when you and I will have to spend quite some time together going over the adoption of a new child - one that has been reared at the Downtown Gallery by the very imaginative and erudite Mrs. Halpert.

I am sorry that I am not scheduled to go to New York at the time of your opening as I would have liked to see the exhibition, and I also want you to know that I realize more than anyone else the unselfish and magnificent job you have done for the propagation of American art and the encouragement and development of young American artists.

Mrs. Zadok joins me in warm regards.

Sincerely,

Chas. Zadok

October twenty-fourth,
1 9 5 1

Mr. John Newberry,
99 Lake Shore Road,
Grosse Pointe Farms,
Michigan.

Dear Mr. Newberry:

I, too, am sorry that you could not be with us at the party for Shahn and Rodman. It was most entertaining.

Of course I am delighted that "Composition for Clarinets and Tinhorn" is so popular at the Detroit Institute, but I am not a bit surprised. Naturally, I think our boys are terrific.

I look forward to your visit in November, when we shall show you the group of watercolors and drawings for your selection.

Sincerely yours,

egh-k.

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Form 16

C.SA20 25 DL=TD LOSANGELES CALIF 5 1040A
DOWNTOWN GALLERY, ATTN MRS EDITH HALPERT=
:43 EAST 51 ST (NEWYORK NY)=

MY CLPENT FOR BREININ PAINTINGS IS IN NEWYORK HOTEL STREGIS HIS NAME WALTER REISCH. ADVISED HIM TO COME TO SEE YOU. PLEASE RESERVE COMMISSION. REGARDS=

FRANK PERLS.

DEPARTMENT OF ART
COLLEGE OF FINE AND APPLIED ARTS
UNIVERSITY OF ILLINOIS
URBANA

October 3, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It was indeed a pleasure to receive your letter of September 27. The Downtown Gallery has made a very significant contribution to contemporary American painting and a great many people - artists, collectors, and public alike - owe you a debt of gratitude for the energy and taste that you have consistently demonstrated.

Our association with your gallery in connection with our annual Exhibition of Contemporary American Painting has certainly been a very useful and pleasant one. Mr. Donovan and Mr. Hogan will leave for New York early next week, and I am sure they will want to see the work of a number of your artists. I am in hopes that I may be able to follow in their footsteps a little later and see what they have done. If so, I trust that I may be so fortunate as to find you at the gallery.

Very sincerely yours,

Allen S. Weller

Allen S. Weller, Head
Department of Art

W/J

23 October 1951

Mr. Benjamin Heffner
Davis & Heffner
60 Wall Street
New York 5, N. Y.

Dear Mr. Heffner:

Enclosed is a copy of a letter which I wrote Mr. Francis Brown at the Times yesterday. Since then I have found out that the photograph was obtained from Harper & Bros.

We are extremely sorry about this occurence. As I told Mr. Hirshhorn, the painting was reproduced without our knowledge.

Sincerely yours,

Charles Alan
Associate Director

No doubt Mademoiselle will tell you that I met her at the Antique Show yesterday. We discussed the purchase of several objects, which I discouraged. These were Schimmel carvings of birds. While somewhat different in general design from yours, they were not sufficiently different to require inclusion.

I am glad that you are feeling well and I suppose there is object in urging you to take it easy. I am looking forward to your visit.

Sincerely yours,

egh-k.

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OFFICE OF THE PRESIDENT

October 8, 1951

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I appreciate your letter of September 27 and found it very interesting, however, I do not want to put $1,000 into your new venture although I do wish The Ground Floor Gallery success.

I guess we, collectors, each have our own eccentricities and mine is that I do not like to go into a venture of this nature as I like to buy a painting after I have decided I want to add it to my collection, if and when I can afford it.

For the past two years I have spent considerable money and time in building up an important collection of German Expressionism and I do not feel that I can afford to put any more money into painting this year.

However, I do want to visit your gallery and I will try to do so on my next trip to New York.

Sincerely yours,

M D May

Morton D. May

MDM GM

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

October 15, 1951.

Mrs. Edith Halpert,
Downtown Galleries,
32 East 51st Street,
New York, New York.

Dear Mrs. Halpert:

The fire engine arrived last week and it certainly is a beauty and most unusual and will be a great addition to our collection.

I am terribly keen to know if you ever heard from Mr. Rogers. When I see you, I will have to tell you the reaction of some of the people on seeing the swan and on seeing Willie. I forgot to tell you that he greatly admired both of them.

Mr. Healey of Middlebury College was here with a large class of art students, and I asked him what his reaction was to the Museum. (He is one of our most frequent visitors.) He said it was perfect in every way except for so few primitive paintings and when I told him we hoped to round out our folk art collection with paintings equal to the sculpture, he was overjoyed.

Terribly hectic here, but I am still feeling all right.

Affectionately yours,

Electra Webb.

(Mrs. J. Watson Webb)

October 16, 1951
7264 Fountain Avenue
Los Angeles 46, California

Miss Edith Halpert
%Downtown Gallery
32 E. 51st Street
New York City, N. Y.

Dear Miss Halpert:

I recently purchased an 8" x 10" painting at a ridiculously low price which is undoubtedly an original William Harnett painted in 1878. Although I am a student of Fine Arts in the Chouinard Art Institute in Los Angeles, I had no idea what I was buying and I can assure you the owner also had no knowledge of William Harnett.

I would like to know something of its value and from many sources here I have full assurance that you are the one to whom I should inquire. Of course, I would like to keep the painting as I have a few minor pieces in my small collection, and I fancy some time to have my own gallery, but at the present I am not in a position to retain the painting if it has the value I suspect.

Should I send a photograph of the painting? The still life consists of a New York newspaper dated 1878, a meerschaum pipe, tobacco pouch, matches and a table top.

I would like to hear from you.

Respectfully,

Edward P. Price

Edward P. Price

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

October 11, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I was glad to hear from you again in your letter of October 7. Unfortunately I cannot come to New York to attend your preview, but I will be with you in spirit.

Our museum is growing and we have about 230 paintings now in our collection. We are beginning a membership campaign of paying patrons. We have arranged with the Georgia Federation of Womens Clubs to handle this matter for us.

I have a number of engagements throughout the State with Womens Clubs during the fall and winter to speak to the various clubs. I take with me around 20 paintings from our collection and fulfill my engagement by speaking to the club on art as illustrated by my paintings.

In about two years we are promised the entire library building of which we now occupy the ground floor. The University is constructing a large new library building costing a million and a half dollars, and it is almost half finished now.

I have built a new home at 120 Fortson Drive, and on the seven acres I have constructed a lake of two acres. The whole is very beautiful. I enclose a photograph of it.

I appreciate very much the many kindnesses you gave me when I was making my collection in New York. I feel you have one of the finest staff of artists any gallery could have, and I am certain you will continue to meet with great success.

I have not returned to New York for several years, but of course when I do I will come in to see you.

Cordially,
Alfred H. Holbrook
Alfred H. Holbrook, Director
Georgia Museum of Art

AHH.md

CARNEGIE·INSTITUTE
DEPARTMENT·OF·FINE·ARTS
PITTSBURGH·PENNSYLVANIA

GORDON·BAILEY·WASHBURN
DIRECTOR

October 1, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was delighted to receive your letter telling us you were about to open your twenty-sixth annual exhibition on the occasion of your celebration of a quarter of a century as a dealer.

The Downtown Gallery has cause to rejoice in its record. You have opened new fields of appreciation and have made us conscious of many artists whose works might otherwise not be so widely known and enjoyed.

May I take this opportunity to send you my congratulations and my best wishes for another quarter of a century of constructive activity?

Cordially yours,

Gordon Washburn
Director

W:G

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COLT, MORGAN, AND AVERY MEMORIALS — A FREE PUBLIC ART MUSEUM — FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN
TELEPHONE 7-2191

October 1, 1951

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks very much for your letter. Congratulations on twenty-five years of successful promotion of our fine American painters. The museums, the artists and the collectors owe you a "Thank you" for your share in the development of interest and knowledge in American art. All good wishes for another successful twenty-five years.

With kindest regards,

Very sincerely yours,

C. Cunningham

C. C. Cunningham
Director

ccc/mtl

October second,
1 9 5 1

Mr. Thomas M. Folds,
Holabird & Root & Burgee,
180 North Wabash Avenue,
Chicago 1, Illinois.

Dear Mr. Folds:

Not that I am needling you - but the exhibition of new paintings by all our boys is in full view at the present time and the Sheeler is among the most desirable items. If you have any serious intentions, please let me know immediately.

Of course, I appreciate your position in this matter and I know you will understand mine.

It was swell meeting you and Mrs. Folds and I hope that I shall have the pleasure soon again.

Sincerely yours,

egh-k.

UNIVERSITY OF MAINE
ORONO, MAINE

DEPARTMENT OF ART
CARNEGIE HALL

October 30, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

My dear Mrs. Halpert:

Thank you for your letter of October 25 in which you assure me that you will discuss the matter of securing a Marin for the University of Maine Art Department with John Marin himself when he shows up at your gallery. Of course, I am impatient to know what Mr. Marin's decision will be, but I shall be understanding.

I hope some kind of agreement can be reached in the matter before the end of this current year. When one has potential doners, he doesn't want to run the risk of loosing them because of what might seem to them to be lack of enthusiasm.

I shall be awaiting your next letter.

Very cordially yours,

Vincent A. Hartgen

VINCENT A. HARTGEN
head, department of art

FORT WORTH ART ASSOCIATION

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October 22, 1951

Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, N. Y.

Dear Edith:

Now we are in the folk art business. The painting of the photograph enclosed was brought in to me recently. It is real old. If it were by the John Durand who kicked aroung Virginia about 1780 and is known for some folksy portraits, it might have some historical value - maybe even art.

I think the lady would be very happy to sell it for $250,000.

Love and kisses,

D. S. Defenbacher
Director

PHILADELPHIA MUSEUM OF ART

TELEPHONE
POPLAR 5-0500

PARKWAY AT 26TH STREET
PHILADELPHIA 30

October 4, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your courteous letter of September 27th.

May I add my congratulations to you and to the Downtown Gallery on your twenty-five years of service to the cause of American Art. You have done a magnificent job over the years and I am sure that the artists in whom you have shown special interest have been well served.

With kindest regards and good wishes for your continued success.

Cordially,

HENRI MARCEAU
Assistant Director

sbl

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October 9, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

This guy is really good. If you want to look into it I will call the chap who wrote me about him and have him put you in touch with him. And what a name!

Sincerely,

Bill

Oct 28-1971

Dear Edith —

Your letter was a
delightful surprise - It was nice
hearing from you —
The Marin show was grand -
Response was spontaneous - [illegible]
did well - However it would
have been bigger in season.
Thanks to you Edith for the show -
Without your pictures it would
have flopped —
Expected to be in N.Y. long
before this but cant make it
until late November - Many thanks
for your invitation - Cant be there
for your party but will see you
later in the month - for sure —
Hello from all the Millers

Sincerely

Max Miller

COPY COPY COPY COPY

INDUSTRIAL DESIGNERS' INSTITUTE
1226 N. Dearborn Pkw, Chicago
Illinois

October 18, 1951
Air Mail - Special

Mrs. J. Watson Webb,
Shelburne, Vermont.

Dear Mrs. Webb:

I was talking to Mr. Myric Rogers of the Art Institute of Chicago this morning, and he spoke in such glowing terms about your Americana project that I hasten to write as well as seek your cooperation.

Briefly, I would like to request photographs of the American Eagles in your collection, as well as your permission to publish them.

Our first and immediate use of this material is for an article to be published in the trade magazine "Interior Design & Decoration", of which I am the mid-west editor. This article will cover the American Eagle as used in interior design and decoration (ie) furniture, sculpture, painting, accessories and architectural details. It is to be published within the next three months and we are working under a very stringent deadline.

Our second use of this material will be in a complete book to be published in the near future, covering the American Eagle, but in much wider scope (ie) the life and habits of the live bird, as well as its historic importance, fables, etc. Another section of the book will be devoted to the American Eagle in all of the graphic arts and its selection as the symbol of the United States and use in the Great Seal. Its further use in architecture, interior design and so forth, similar to the present article we are writing for the magazine.

Our hope is that the book will reach all of the educational institutions in this country and all over the world and we are confident that the material you have available will play an important part in its ultimate success.

Trusting that we may have the favor of an early reply, I am

Very sincerely,

/s/ Paul R. MacAlister,
National President

prm/fme

cost over a million dollars. I am to be photographed with the City officials and the University president et cetera on Monday, to be ready for the news release!! That will be given out as soon as the Court order can be secured.
(Will be a work of art, I am sure)

I have been run ragged, but am still on deck. The management of the million bucks keeps me there.

Hope to be in N.Y. Oct 18th.

Hurriedly,

Elizabeth.

P

October 31, 1951.

Mr. George Harold Edgell,
Director, Museum of Fine Arts,
Boston 15, Massachusetts.

Dear Mr. Edgell:

Our clipping service has just sent us the Edgar Driscoll review, which appeared in the Boston Sunday Globe of October twenty-first. This review refers to the retrospective exhibition of Karl Zerbe's work now current at the Institute of Contemporary Art in Boston. I had hoped to see you at the opening the day after Mr. Karolik's address but I suppose the weather was too much even for a fisherman.

In the review I mention above, there is a quotation which I should like to pass on to you:

> "Curiously enough, no mention is made in the catalogue, excellently written by the institute's assistant director, Frederick S. Wight, of a Zerbe painting being owned by the Boston Museum. If the museum doesn't own one, it's a regrettable oversight."

Although I have not had the pleasure of meeting Mr. Driscoll, Jr., I agree with him heartily. The enclosed catalogue lists the thirty-six institutions which have purchased examples of Zerbe's work. I, too, am curious why the Boston Museum is not on the list.

Seriously, I should very much like to help correct this oversight. The selection at the Institute is an excellent one, but if you would prefer to have us send photographs of the newest paintings which are on view here, I shall be delighted to do so. Lord Duveen could possibly have conceived a more tempting method of salesmanship. In any event, please let me know how we can be cooperative in having the Boston Museum finally acquire a painting by this truly outstanding American artist.

It was great fun seeing you and I enjoyed hearing your comments about the Karolik Collection and American art.

Sincerely yours,

egh-k.
encl.

October 4, 1951

Mr. and Mrs. John D. Rockefeller, 3rd
242 East 52 Street
New York 22, N. Y.

Dear Mr. and Mrs. Rockefeller:

We have just opened our Twenty-sixth Annual Exhibition, and with this event comes the realization that The Downtown Gallery has been in existence for a quarter of a century, and has survived a major depression, a world war, and the many fluctuations in aesthetic fashions.

And so I am writing to thank you for the important part played by the Rockefeller family in making this possible. I recall with affectionate pleasure your mother's first visit in 1927, to the small gallery on 13th Street, and her spontaneous response to the work of the then little known artists. I also recall that in those days progressive American art had little support from the press, from museums and collectors. I know that it was her public expression of faith through her continuous purchases that furnished much of the impetus for both the enthusiastic acceptance of American art current today, and for the consistent development of our artists toward their present significance.

That your mother's courage and taste have been justified is a matter of record, and is further emphasized by the fact that you, too, believe in American art.

For all this I am grateful, and the twenty-five artists who have shared in our modest success join me in saying "thank you" again. I hope you will come in to see what your encouragement has accomplished.

ALBANY INSTITUTE *of* HISTORY *and* ART
125 WASHINGTON AVENUE
ALBANY 10, NEW YORK

October 3, 1951

Dear Mrs. Halpert:

We were most interested to receive your letter of September 28 and realize that your gallery has been in existance for a quarter of a century.

May I offer you our heartiest congratulations on your great service to American art and artists during this period. We look forward with pleasure to your continued work in this field.

Sincerely,

Robert G. Wheeler

Robert G. Wheeler
Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

10 October 1951

Mr. John C. Denman
9 Hashibacho
Nakano-ku
Tokyo, Japan

Dear Mr. Denman:

Thank you for your letter of September 17, which arrived during my absence from the Art Center.

I am sorry to hear about the spots that have appeared on your Marin painting. I am glad to tell you we have had a great deal of success in sealing watercolors in plexiglass. We do not do the actual work here, but have it done by a company in Minneapolis whose name is T. C. Plastics. We shall be glad to have your Marin taken care of. In doing so, I should point out that the Walker Art Center cannot accept any responsibility in the matter and would be serving as your agent.

The water color should be shipped to us with the mat, and should be covered by you with insurance. T. C. Plastics have quoted a price of $24.85 for an over-all size of 22x28 inches (this allows for the mat).

Awaiting your reply, I am

Yours sincerely,

William M. Friedman
Associate Director
Walker Art Center
1710 Lyndale Ave. So.
Minneapolis 5, Minn.

Presse Publicité
Aix-en-Provence

16 Oct 1951

Dear Mrs Halpert,

I have received a letter from Georgia O'Keeffe saying that she had written you concerning my desire to have an exhibition in the United States and my hope that it could be held at your gallery. She suggested writing you and sending photos.

The photos (along with color transparency) are on the way, being carried to New York by Leon Dabo who has had the kindness to offer to speak to you in my behalf, he having seen the paintings here in Aix this summer. He is also bringing you a short sort of autobiography. I made the photos myself with an Eastman Brownie so hope to be excused.

October twenty-second,
1 9 5 1

Mr. Max Miller,
1629 South Bay Shore Drive,
Miami, Florida.

Dear Max:

Don't you love me any more? Maybe we shouldn't send exhibitions to Miami but get the Miamians to come to New York to see the exhibitions. Incidentally, I am very pleased with the public reception the Marin show is receiving. McNab is evidently doing a terrific job but, of course, Marin's paintings are somewhat responsible as well.

What I am actually writing about is to extend a personal invitation to you and Helen for the evening of Monday, November fifth. We shall celebrate appropriately two events - one, the fact that the gallery managed to exist for a quarter of a century; two, the opening of our Ground-floor Room, which is a great innovation and will be explained in a formal announcement shortly.

Do try to arrange to be here. It will be wonderful to see you both.

Sincerely yours,

egh-k.

I was very happy to learn from Ed Millman that he is now a part of the Downtown group —

With sincerest thanks, for many things, including next week's party -

Deborah Callaino

October 9.

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

October 24, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

May I congratulate you on twenty-five years of solid work in promoting American art, on the occasion of your Twenty-sixth Annual Exhibition? There is no doubt about it, that your initiative and your crusading spirit contributed enormously to the recognition among collectors and museums of the importance of contemporary American art, - and, may I add, of the background of contemporary in the folk art field of the past here.

You can be very proud of your progress, and we can all be very grateful for what you have done.

With all good wishes for the next twenty-five years,

Sincerely yours,

Grace L. McCann Morley
Director

GLMM:nam

ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

October 10, 1951

Dear Mrs. Halpert:

Thanks so much for your letter of October 4th concerning the quarter century history of the Downtown Gallery. What you say about my mother's activities in the field of art over the years is as interesting as it is appreciated. You were very thoughtful to write as you did.

Sincerely,

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

CAHN, SCHWARTZREICH & MATHIAS
ATTORNEYS
50 BROADWAY, NEW YORK 4, N.Y.
DIGBY 4-9800

JOSHUA BINION CAHN
SYLVAN SCHWARTZREICH
JAMES H. MATHIAS

CABLE ADDRESS
CASHMAY

October 19, 1951

Mr. George L. K. Morris
Lenox, Mass.

Dear George:

Supplementing my letter to Edith Halpert, of November 15, 1949, and following the meeting on October 17th, among yourself, Dave Fredenthal, Jack Levine and myself, I submit to you a memorandum of some of the additional suggestions made by one or more of us.

It is proposed that two classes of stock be issued, one to be a voting stock, and the other non-voting. One share of the voting stock, which would have a nominal value will be issued to each member of the Gallery. Upon his death, or leaving the Gallery, the corporation would have the duty and privilege to purchase his non-voting shares at their book value, and he would have the duty and privilege of selling the said stock to the corporation. At any time after the year 1957, any stockholder over the age of sixty-five, would have the privilege, but not the duty to sell both his voting and non-voting stock (but not either) to the corporation, and the corporation would have the duty, but not the privilege of buying the said stock at its book value. The stock of the corporation would not be transferable except as set forth above.

A name proposed was "Artists of the Downtown Gallery, Inc.

Kindest regards.

Sincerely,

Josh

JBC:Y

CC

Mr. Jack Levine
97 St. Mark Pl.
New York, N. Y.

Mr. David Fredenthal
637 Madison Avenue
New York, N. Y.

500 typ

WASHINGTON UNIVERSITY
SAINT LOUIS (5), MO.

DEPARTMENT OF
ART AND ARCHAEOLOGY

October 2, 1951

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are all very appreciative of your letter of September 27, and we want to congratulate you on this auspicious anniversary of the Downtown Gallery which for twenty-five years has been a vital center for American art and one of the most important connections between the American artist and the American public. This has been a magnificent achievement, and we all wish you continued success in the future.

Very sincerely yours,

Frederick Hartt

FH:msp

FORT WORTH ART ASSOCIATION

PUBLIC LIBRARY • FORT WORTH, TEXAS

1 October 1951

Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Anne and I spent two wonderful months on our trip to South America. We have been back just about two weeks.

This is just a quick note to remind you about the American Drawing Show which you and Bill Davidson and I discussed. I have it scheduled from February fifth to February twenty-sixth. I have thought of the show as covering the period from 1850 to 1950 with about sixty drawings half of which would be contemporary.

You promised that you would help me prepare a list. I am holding you to it.

Sam Cantey left today for two weeks in New York. Unless he changes his mind he is staying at the Belmont Plaza. I asked Sam to work with me on the American Drawing Show.

I expect to be in New York in about two or three weeks. Will let you know as soon as my schedule is definite.

My best as always,

Dan

D. S. Defenbacher
Director

October twenty-fourth,
1 9 5 1

Mr. and Mrs. Jan de Graaff,
Gresham,
Oregon.

Dear Mr. and Mrs. de Graaff:

I am sending you an advance invitation to a party, with the thought that if you are preparing for a trip to New York during the next two weeks you might shift your dates in order to join us on the evening of Monday, November fifth, from eight to eleven o'clock.

This date is a significant one for us as we inaugurated The Downtown Gallery on that date just a quarter of a century ago. It is significant, also, because we are opening a new department called The Groundfloor Room, with an entirely new idea in gallery functioning. Both the prospective "geniuses" from this department and our "old masters" from the floor above will be present at the party, together with a number of our friends. I do hope that you and Mrs.de Graaff will be with us on that evening.

Sincerely yours,

egh-k.

Sent to: Mr. and Mrs. Sylvan Lang, Mr. and Mrs. Jan de Graaf, MxxxMxxxx Mr. and Mrs. Jean de Menil, Mr. and Mrs. Walter Paepke.

MUNSON • WILLIAMS • PROCTOR
INSTITUTE
312-318 GENESEE ST., UTICA 4, N.Y.

THE PRESIDENT

Oct. 3, 1951

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

My dear Mrs. Halpert:

Thank you for your very cordial letter of September 27. Congratulations to the Downtown Gallery on your Twenty-Sixth annual exhibition and your quarter of a century of service. With kind regards as always.

Sincerely yours,

Thomas Brown Rudd

TBR/dwc

October 5, 1951

Mr. Henry Hope, Chairman
Fine Arts Department
Indiana University
Bloomington, Indiana

Dear Henry:

As I mentioned yesterday, Eddie Millman has supplied me with a list of pictures he would like to have in the exhibition, and I am writing you immediately about the sold pictures which he would like to borrow. The balance of the list will be forwarded shortly.

"Scales and Crustaceans" - 1948	Harriet Higginson 210 Sixth Avenue New York, N. Y.
"Six Roses" - 1949	Mr. Ham Fisher
"Tropical Arrangement" - 1950 (you really dont have to write me about this)	Edith G. Halpert
"Tangled Yarn" - 1950	Miss Tina Leser 331 East 83 Street New York, N. Y.
"Portulaca Lower Left" - 1951	Mr. Stanley Marcus Neiman-Marcus Dallas, Texas

Eddie will communicate directly with the Abbott Laboratories for "Predatory Patterns"- 1948.

Sincerely yours

EGH:la

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

DONALD BEAR
DIRECTOR

MARY OLDFIELD STEELE
ASSISTANT TO THE DIRECTOR

October 9, 1951

Dear Edith,

I would like to express my very sincere appreciation of your letter of September 27th, sent in relation to your Twenty-sixth Annual Exhibition and the opening of a new season. Also, many thanks for your congratulations and sentiments concerning our Tenth Anniversary.

It is now my turn to speak and my pleasure to say that almost ever since I have been in the art world I have been deeply and happily indebted to you and to The Downtown Gallery for the encouragement given me personally and the cooperation and help that you have extended to every project that I have worked with, whether it be in Denver, New York or Santa Barbara. I have felt for a long time that the various kinds of support that you have given through your great generosity and friendliness has been more than a gracious aid in helping to build the kind of program and collections that I wish to see extended. All of this, Edith, has been of great benefit to me with my Board, and I just wanted you to know this.

Next summer we would definitely like to plan to have an exhibition of at least 10 Ben Shahn and an equal number Karl Knaths and Lee Gatch. The Legion of Honor will be interested in this exhibition, and pretty soon I will get in touch with Portland and sound them out. I will be writing you again fairly soon, and in the meantime I hope that this is the best season ever for you and your 25 artists.

Cordially,

Don

Donald Bear, Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

October 15, 1951

Dear Mrs. Halpert:

Thank you for your recent letter and congratulations on the anniversary of the first quarter century of the Downtown Gallery.

In regard to the possibility of an exhibition of Paul Maze's paintings in New York some time next spring, I am enclosing three brochures on previous exhibitions of his work. In the next week or two I will get in touch with you to further impose on your good nature for advice in regard to this matter.

With best wishes,

Sincerely,

Laurance

Laurance S. Rockefeller

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

October sixteenth,
1 9 5 1

Miss Frances Lichten,
1709 Sansom Street,
Philadelphia,
Pennsylvania.

Dear Miss Lichten:

Many thanks for sending me the clipping. I wonder how Col. Henry feels about the comments and I sincerely hope he will not be discouraged with his wonderful literary efforts.

Sincerely yours,

egh-k.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

(00)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

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NA212 PD=CHICAGO ILL 9 135P= 1951 OCT 9 PM 3 02

MRS EDITH HALPERT, DIRECTOR DOWNTOWN GALLERY=

=32 EAST 51 ST=

=WIRE COLLECT CONFIRMATION WE RETAIN TEN PERCENT SALES PRICE ON SHAHNS YOUR GALLERY LOANED US=

THE ARTS CLUB OF CHICAGO=

Wired reply 10/9 - OK

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

October thirty-first,
1 9 5 1

Mr. Leon M. Despres,
77 West Washington Street,
Chicago 2, Illinois.

Dear Mr. Despres:

Please forgive me for not having answered your letter sooner. We have been trying to obtain from Ben Shahn the Hickman Case drawings and have just succeeded in getting them away from him again. Now I can give you detailed information. There are sixteen drawings in all and the price is $500. for the entire group, averaging just over $30. each. We can send these to you on approval if you like - or can bill them directly.

The painting "Brothers" had been sold previously to Mr. Joseph Hirshorn and, of course, is no longer available. We have two or three more recent paintings by Shahn in stock at the present time and shall be glad to send you photographs if you so request.

Do let me hear about the Hickman drawings as the interest in Shahn is even greater than in the past.

Sincerely yours,

egh-k.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

October 1, 1951

Dear Edith:

Best wishes for your next quarter century. Thanks for writing me.

Cordially,

Bartlett H. Hayes, Jr.

Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

Signed in Mr. Hayes' absence.

Oslo 10/12-57.

Dear Mrs Edith Halpert

Best Wishes for Christmas
and the New Year

Per Krohg



„Libati'

detail from the picture to the U.N.

October 1, 1951

Mr. Robert Preusser
1440 Bingle Road
Houston, Texas

Dear Mr. Preusser:

From the hundreds of artists who submitted work to this gallery in the hope of joining our roster, and as many more seen in regional exhibitions and elsewhere, we have finally selected ten young painters we consider of sufficient interest for us to sponsor. You are among those ten, and we are inviting you to participate in the new program we are launching in November, with appropriate fanfare.

This new program is the result of a thorough analysis of twenty-five years of operation, and twenty-five years of working closely with American artists, museums, publications, collectors, and the public. While we have concrete evidence that our efforts in The Downtown Gallery have met with success, we are convinced that the consignment system practiced by us and other reputable galleries is becoming outdated in this era of modern merchandising, and that from a practical viewpoint, it is far from ideal for a majority of the artists and for the gallery. Even with our large volume of sales, the gallery has had to resort to 19th century American art in order to maintain its staff and ever increasing cost of general overhead. By the same token, many of the most prominent artists with record sales have been obliged to accept teaching posts and commissions in the face of economic evolutions and fluctuations in aesthetic fashions. Thus, neither the artists nor the gallery truly enjoy a sense of consistent security.

We believe that our plan will improve this situation in time and will provide the security so essential to a creative artist. In this arrangement, the artist appoints us exclusive representative for all his work, We, in turn, give him all the current advantages, plus frames and photographs -- <u>and agree to purchase outright</u> a selection of pictures amounting to a <u>minimum of $1000 net</u> during the year. Because our experience proves also that it requires an average of seven years to fully establish an artist, and that control of his entire production is a prerequisite for the gallery in successfully promoting him, the agreement is subject to a five year option, with an escalator clause, compounding an annual increase, so that the artist may share in the rising market.

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

October 25, 1951

Dear Mrs. Halpert:

You can see from the enclosed letter that your friend Mr. Rogers must have been impressed by our collection here. I am sending you a copy of the letter I have written to Mr. McAlister, as I want your opinion whether it is wise to allow him to publish these things or not. This is within your field, and I don't want to hurt our catalogue in any way.

I have started now on my work with the Folk Art. I have placed all the material that you have sent me in proper order, and I am surprised to find how much work there is still to be done. I hope this weekend to check every room and every piece. I will then send you a list of what I find missing in my books as to information and also to pictures, so that this winter, the catalogue as of today can be completed.

Do you know a Mr. Henry Dreyfuss, 4 West 58th Street, New York? I did not meet him, but he was here this summer and was so impressed by our collection and the Museum that he recommended to Mr. Maurice Block, of Pasadina, California (former curator of the Huntington Museum in Pasadina) that he should make a trip here to see it. He flew up yesterday morning and flew back last night. Certainly we are becoming wellknown.

Sincerely,

Electra Webb

(Mrs. J. Watson Webb)

Miss Winchester
was up too. She wants
to write about us.

this picture would be to supply me with a blueprint of either the lobby or reception room or any location which would ordinarily be most appropriate for a mural. I guarantee that I shall not bother you about jobs since I understand the situation in connection with such commissions. This is merely a test case which I hope will inspire our artists to the utmost degree. I hope, therefore, that you will consider my request in this approach and will be gracious enough to let me have a blueprint which we, in turn, can have photostated for the individual artists. Needless to say, we want to keep this very quiet so that the exhibition - when it is announced - will be "big news".

Sincerely yours,

egh-k.

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

October 4, 1951

Dear Mr. and Mrs. Rockefeller:

We have just opened our Twenty-Sixth Annual Exhibition, and with this event comes the realization that The Downtown Gallery has been in existence for a quarter of a century, and has survived a major depre ssion, a world war, and the many fluctuations in aesthetic fashions.

And so I am writing to thank you for the important part played by the Rockefeller family in making this possible. I recall with affectionate pleasure your mother's first visit, in 1927, to the small gallery on 13th Street, and her spontaneous response to the work of the then little known artists. I also recall that in those days progressive American art had little support from the press, from museums and collectors. I know that it was her public expression of faith through her continuous purchases that furnished much of the impetus for both the enthusiastic acceptance of American art current today, and for the consistent development of our artists toward their present significance.

That your mother's courage and taste have been justified is a matter of record, and is further emphasized by the fact that you, too, believe in American art.

For all this I am grateful, and the twenty-five artists who have shared in our modest success join me in saying "thank you" again. I hope you will come in to see what Your encouragement has accomplished.

Sincerely yours,

To Mr. and Mrs. John D. Rockefeller, 3rd
Mr. and Mrs. Nelson Rockefeller — See reply [illegible] file
Mr. and Mrs. Lawrence Rockefeller

DAVIS & HEFFNER

ATTORNEYS AT LAW

SIXTY WALL STREET

NEW YORK 5, N.Y.

BENJAMIN HEFFNER
ABRAHAM N. DAVIS

ROSS D. DAVIS
ROBERT H. DAVIS

TELEPHONE
HAnover 2-0286

October 22nd, 1951

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

We represent Mr. Joseph H. Hirshhorn who, as you know, is the owner of the painting by Ben Shahn, reproduction of which appeared on the first page of the New York Times Book Review for October 21, 1951.

Underneath the reproduction of that painting is the phrase that the reproduction of the painting was by courtesy of your Gallery. You must be aware of the fact that you had no right to authorize reproduction of this painting without Mr. Hirshhorn's permission.

We would like to have an explanation from you and your assurance against a repetition of this occurrence.

Very truly yours,

DAVIS & HEFFNER

By: Ben Heffner

BH:j

R. STURGIS INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA
LOCUST 7-5615

October 15, 1951

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Edith:

I will certainly try to get to your current exhibition.

I find that trips to New York these days come few and far between.

Very truly yours,

[signature]

RSI:D

you as I'm unknown, have no fixed prices, and by french counting (here we speak of painters who are sixty years old as young) am young.

I can only close in thanking you for your attention and hoping you'll help me to get a "seeing".

Cordially

William Einstein

October eighteenth,
1 9 5 1

Mr. Samuel A. Marx,
1325 North Astor Street,
Chicago, Illinois.

Dear Mr. Marx:

When you joined us at a cocktail some months back, I warned you that I had an idea which would cost you a thousand dollars. I have been so busy working on the idea and carrying through that I forgot entirely about the prospective request.

On November sixth we are opening to the public a new department under the name of The Ground-floor Room. The name has the two obvious connotations. While everybody can "get in on the ground floor" I wanted to give several astute collectors the opportunity to do so before the mobs start knocking at the door. We have rebuilt a room to house the work of new discoveries whom we consider the best bets among the young artists in America. For the past two years I have traveled extensively in order to make this selection. The work represents a cross-section of new directions in American art. The paintings will be priced at extremely low figures to encourage the great distribution which is a current potential.

We believe in these artists so greatly that we have actually purchased their work outright. After twenty-five years we are convinced that such concrete faith is an essential for the creative artist.

The artists have been drawn from various parts of the country, including your native town. Our Chicago choice, Herbert Katzman, who, incidentally, is to be represented with a painting called "View of Prague" in the forthcoming Chicago exhibition.

With an ulterior motive, I have carefully chosen several collectors in several states of the Union to speculate $1,000. each on their taste and their faith in the new generation. The participants will be privileged to make their selection - or part of it - before the public opening and will be allowed a 10% discount on the prices,

THE CALIFORNIA PALACE OF THE LEGION OF HONOR
Lincoln Park
San Francisco 21, California

OFFICE OF THE DIRECTOR

October 5, 1951

Dear Mrs. Halpert:

I want to acknowledge with thanks your kind letter of September 27th. I am afraid that our share in the continuing activities of The Downtown Gallery has not been a major one. For what little we have been able to do, I am grateful because we have benefited materially thereby.

I am delighted at the prospect of seeing your Anniversary Exhibition later on this month. I expect to be in New York by the 15th and will be knocking at your door shortly thereafter. We are again making plans for an Annual. This year it will be held after January 1st.

With repeated thanks for your letter, I am

Sincerely yours,

Thomas C. Howe, Jr.

Thomas C. Howe, Jr.
Director.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

We do not advocate any of the above compromises but have instead, conceived a plan which we think will make it possible to get into the mural field and still maintain our principles. Before mentioning this plan specifically, I want to point up one important factor. Neither the architects nor the Trustees nor the art experts - unfortunately - have enough imagination to conceive an artist's present potentialities by studying reproductions of murals executed in 1938, murals that deal with depression, workmen, etc., and painted in the low key characteristic of the artists thirteen years ago. Even when we show them the recent paintings of "gayer" subjects, they cannot visualize the combination in relation to the specific project.

We hope that the plan which follows will counteract this serious shortcoming. I have written to Wallace Harrison, the architect responsible for the U. N. building, asking him for a blueprint of a room which calls for a mural. The idea is to have each artist plan for exactly the same wall and make a sketch to scale - possibly 1/2" to 1' - so that no sketch will exceed 20" in the larger dimension. All the sketches are to be identical in size and executed in a water medium. The artist is naturally free to use his own conception of what would be suitable for such a building and is free to paint it in any manner he wishes. The total group of sketches will be exhibited simultaneously and we shall try to get a model of the room for the exhibition. We shall also try to get extensive publicity and will send a catalogue to the outstanding architects in the United States.

This exhibition and the sketches in portfolio form subsequently will serve as "samples" for all prospective commissions and will, I am sure, evoke enough interest and will supply the required visual record for any architect or Trustee to base judgment. The sketches will belong to the artists but we will want them for a minimum of a year for the exhibition here and for circulation.

Will you please write me immediately, stating your reaction to this plan and also let me know whether we can plan such a show for the middle of December when so many of these people come to New York from allparts of the country for the pre-Christmas period. Incidentally, the few artists that I have had occasion to discuss this plan with are most enthusiastic and I am sure that we shall get considerable response.

Sincerely yours,

egh-k.

Dear Edith,

Thank you so very much for sending us the books. Check enclosed. The pictures arrived and we are so pleased with them.

Am sorry to be so late, but we are still cleaning up, after the storm.

Max tells me you may be in Miami this year. Do hope so as I am looking forward to seeing you.

Mae Fain

October fourth,
1 9 5 1

Mr. Herman More,
Director,
Whitney Museum,
8 West 8th Street,
New York, N.Y.

Dear Herman:

Charles tells me that you selected a painting by Wallace S. Reiss, one of our new white-haired boys.

Since this is evidence that you are interested in his work, I am enclosing a scholarship application blank in the hope that you will be good enough to endorse this boy for a scholarship. You know how very important it is to have a prominent person in the art world make such a recommendation.

If for some reason or other you prefer not to do so, will you please return the blank.

Sincerely yours,

egh-k.
encl.

October twenty-second,
1 9 5 1

Mr. Robert Strauss,
1814 Larchmont Road,
Houston, Texas.

Dear Bob:

Evidently my visit to Houston was a mistake because I haven't heard from you or Carol since. Did I misbehave or what?

The reports of your new house are quite breathtaking. When you come to New York, do bring some photographs along as I am very eager to see it. Incidentally, I hope you have a lot of blank wall space to continue the Strauss collection which, as far as we are concerned, has come to a quiet standstill. We have such hot numbers for you now that you will have to make a trip.

In any event, you and Carol must come to New York to be present at a preview party we are giving on Monday evening, November fifth, from 8:00 to 11:00, for the inauguration of our Ground-floor Room. One of your boys is a participant - Robert Preusser. We expect a good many of our new geniuses and most of the old masters, as well as many of your friends and ours. Please arrange to be with us for this celebration, which includes the gallery's existence over a period of a quarter of a century.

My best to you and Carol.

Sincerely yours,

egh-k.

R&G FURNITURE CO.

PHONE 2-1101

AT THE SIGN OF THE ROCKER

116-124 MAIN STREET
EVANSVILLE 8, INDIANA

October 8, 1951

Mrs. Edith Harpert
32 East 51 Street
New York 22, New York

Dear Mrs. Harpert:

Thanks for your letter of the 4th. By all means write to Mr. Haase. I thought that you had his address before now, but I am sure you would like to have it for present purposes as well as for your mailing. It is as follows:

Lawrence Haase
418 So. Runnymeade Ave.
Evansville, Indidna.

We are indeed hopeful that you can work in the exhibit as planned and you will, we hope, include some of the more expensive pictures with the cheaper ones. Since writing you, I have worked up a good prospect for you who will, I believe, be ready to purchase early in May. We are, in any case, scheduling the exhibition by depending on your cooperation.

Best regards,

W. A. Gumberts

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ANDREW C. RITCHIE, DIRECTOR
DEPARTMENT OF PAINTING AND SCULPTURE

October 31, 1951

Dear Edith,

Jane and I accept your kind invitation to your preview party November sixth from eight to eleven.

Congratulations on the new Ground Floor Room - one more example of your perspicacity, energy and interest in the American Artist.

Sincerely,

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

ACR:al

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

Mrs. Edith Halpert,
32 E. 51st Street,
New York 22, N.Y.

October 5, 1951

Dear Mrs. Halpert:

I received your nice letter about flying horses this morning. Certainly your interest in my collection touches me deeply. I thought Mr. Rogers was one of the most intelligent men I had ever met and he had a real feeling, not only for folk art, but also for furniture. To me he seemed enthusiastic about our project. However, he might have been just kind. I shall be terribly interested to hear what he says to you.

I am most anxious to have paintings in every room of the Cavendish house. There are four of them, but as I say, they must be small in scale, so please hold what you think best so as that part of the folk art will hold up its end with our sculpture, which, due to you, I believe is the finest collection in America.

First time I come to the City, I will see you.

Affectionately yours,

Electra Webb

(Mrs. J. Watson Webb)

October third,
1 9 5 1

Mrs. J. Watson Webb,
The Brick House,
Southern Acres,
Shelburne, Vermont.

Dear Mrs. Webb:

It was wonderful to receive so much information on the Merry-go-Round. All of this is being incorporated in the large record books on which I am still working.

In return, I am sending you a treatise on Flying Horses or Merry-go-Round, which has some mention of Philadelphia. Save this literary effort for a rainy day or for a gloomy mood. It is really a fabulous bit of literature by a fabulous character who lives in Pennsylvania.

Incidentally, Frances Lichten - who wrote "Folk Art of Rural Pennsylvania" - has been doing quite a bit of research for me in connection with your Carrousel. I am quoting from a letter she wrote me on August 20th -

> "In your behalf I looked up the Centennial when I was last in our library. There was nothing about the Carrousel that I could find. I searched the maps of the grounds. These maps listed the tiniest buildings but there was no Carrousel anywhere. Neither were the Dentzels listed anywhere either".

This, together with various other bits of information I located, seems to discount the possibility that your Carrousel was actually in use at the Centennial. However, this is neither here nor there because interest is not necessarily a documentary one. I believe in my corrected statement on Carrousels I covered this point in the last paragraph so that we will not be accused of misinformation.

October sixteenth,
1 9 5 1

Mrs. J. Watson Webb,
Shelburne,
Vermont.

Dear Mrs. Webb:

I am so pleased that you like the fire engine. I believe I told you that it comes from your neighborhood, which adds local interest as well.

Incidentally, I went to Boston last week to see the Karolik collection of mid-19th Century paintings. No doubt you have come across some of the many reviews which have appeared in every publication. The excitement in this collection is amazing. Mr. Edgell, the director of the museum, mentioned that the general attendance at the museum doubled immediately upon the announcement by the institution of the collection. The interest in "Americana" is certainly at a peak and you must be very pleased that you anticipated all this by twenty or thirty years.

Regarding the paintings - I don't want to assemble the material seriously until I get a reaction from you as to the character or characters which appeal to you most. Before you arrive in November, I shall make up a tentative photographic record of what I consider a top-notch small collection and shall hold off Chicago and the others who are interested in having me assemble groups for them until you have an opportunity to make your choice.

Meanwhile, would it be possible to have someone make a rough sketch of the four rooms in the Cavendish house so that I can make a separate selection for this purpose, where suitability is another requirement. I should also like to know from you what type of furniture you plan to include in this house so that the character of the paintings will be in keeping.

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

1. We, The Downtown Gallery, agree to purchase outright from you, and you, Walter Meigs , agree to deliver and sell to us during the year dating from October 2 1951, a number of pictures selected from your entire production for a minimum of One Thousand Dollars ($1,000). As a starter we are purchasing the pictures listed in the attached schedule, and for further purchases the same price scale will prevail based on the size and medium of the pictures already purchased, up to and in excess of the minimum.

2. We agree to supply frames and photographs for the pictures we purchase; we further agree to bear the expense for exhibition space on our premises, for staff, advertising, printing of catalogues, etc., postage, mailing, and promotion. We intend to devote a specially designed gallery, called THE GROUND-FLOOR GALLERY, to the permanent exhibition of your work and that of other participants and will, when considerdd timely, arrange one-man shows. We will also endeavor to place your work in outside exhibitions in museums and galleries in various parts of the country, and will work toward our mutual benefit.

3. In giving us exclusive representation, you agree to pay The Downtown Gallery a commission of 33-1/3% of the selling price, mutually agreed upon, for all mural, commercial, and other commissioned work, on reproduction rights, and on any sales made directly by you. It is understood, however, that as your representative we will have first refusal in the purchase of any picture.

4. Cash awards, other than purchase prizes, will accrue wholly to you. On purchase prizes, The Downtown Gallery will retain the marked selling price, and you will receive any sum in excess. This applies to pictures we own. On those owned by you, we will receive a commission of 33-1/3% of the marked selling price, with the full balance retained by you.

5. You agree to grant us four separate options to renew this arrangement for four separate renewal periods of one year each, upon the same terms and conditions herein set forth, the first period commencing immediately upon the expiration of a year from the date of this agreement, and renewable on the same day of each subsequent year of the term. If we exercise our option, we agree to pay an increase of 10% each successive year over the price scale listed in the attached schedule.

6. These four separate options which we shall have will be considered automatically exercised unless we give you written notice on or before September 1st , of any year that we do not wish to exercise our option. It is understood, of course, that if we should ever give you notice and thereby not take up our option, we will forfeit any subsequent options which we may have.

THE DOWNTOWN GALLERY, INC.

Agreement confirmed
as stated above:
Walter Meigs

by E. G. Halpert
President

THE ARTS CLUB OF CHICAGO
109 EAST ONTARIO STREET

TELEPHONE SUPERIOR 7-3997
CABLE ADDRESS "ARTCLUB"

October 2, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York City, New York

Dear Mrs. Halpert:

With reference to the four paintings listed in your checking slip No. 3637, with sale prices listed, it is the policy of The Arts Club to retain 10% of the sales price in the event a sale is made of any painting loaned to us. Would you please confirm by letter, if this is agreeable to you.

We are mailing to you under separate cover two catalogues on our Exhibition and want you to know how appreciative we are of all your efforts to make this show a success.

Yours very truly,

Margaret Benette
Assistant Secretary

MB

October eighteenth,
1 9 5 1

Mr. Leo Guthman,
1255 North State Street,
Chicago,
Illinois.

Dear Mr. Guthman:

So that you may plan to be with us on the grand occasion, I am sending you this pre-invitation to a party celebrating the end of a quarter of a century and the beginning of The Ground-floor Gallery.

I want you to be among the first to see the work of our new discoveries, who include the boy you liked so much - Wallace Reiss - as well as Carroll Cloar, Herbert Katzman, Robert Preusser, etc. As I mentioned to you previously, Katzman is among the artists in the Chicago exhibition which opens shortly. Do tell me how his picture looks in relation to the others.

As an afterthought, it might be a good idea for me to tell you that the party is to be held on Monday, November fifth, from 8:00 to 11:00 p.m. and that many of our artists, both the old masters and the new, will be with us. Do try to come.

Sincerely yours,

egh-k.

October twenty-second,
1 9 5 1

Mr. and Mrs. Milton Lowenthal,
1150 Park Avenue,
New York, N.Y.

Dear Edith and Mickey:

Now that you are back in New York, I want to send you a letter of thanks.

We are now in the midst of our 26th Annual Exhibition. With this event comes the realization that The Downtown Gallery has been in existence for a quarter of a century and has survived a major depression, a world war, and the many fluctuations in aesthetic fashions.

I want to express my appreciation for the part you have played in making this possible. In the final analysis it is unquestionably the concrete appreciation of adventurous, discriminating collectors like you that provided the impetus for the consistent development of our artists toward their present significance.

For this, the twenty-five artists who have shared in our modest success join me in saying "thank you".

Sincerely yours,

egh-k.

We hope that in establishing this Gallery and by establishing a new system of supporting artists, we will start a new direction for American artists and for the American public and that both ideas will become the standard in all the galleries within a short time. This is why we hope that you will spread yourself in publicizing the idea. After all, it is not an ad for the Downtown Gallery but a promotion for all American artists of the present and the future.

The paintings are here and they are really lulus and we have photographs of a great many. I am going to Boston for the Zerbe opening and will be back on Friday when I hope to have the privilege of bowling you over with our newcomers.

Sincerely yours,

egh-k.
encl.

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

October 29, 1951

Dear Mrs. Halpert:

It was very nice to hear that Mr. Rogers thought we had a fine collection of folk art. Try and find out when you can what he advises eliminating, as there were some things that he greatly admired that you didn't feel had their place in the collection. As I told you, I have not disturbed anything as yet and don't want to until next spring.

I hope to be in New York the 7th and 9th of November and will telephone you. It will be good to see you and talk over future plans.

Affectionately yours,

Electra Webb

(Mrs. J. Watson Webb)

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

ing a visit from Francis Taylor ten days from now and we want, pictorially, to put our best foot forward

sincerely,
Edward W. Root

NATIONAL INSTITUTE OF ARTS AND LETTERS

633 WEST 155TH STREET, NEW YORK 32, N.Y.

October 30, 1951

Mrs. Edith G. Halpert,
Downtown Gallery,
32 East 51st Street,
New York City

Dear Mrs. Halpert:

The Grant Committee thanks you so much for letting them see the photographs of the works of Mitchell Siporin and Wesley Lea, which I am returning to you under separate cover.

The committee considered them seriously but because of limited space it was necessary to restrict the number of candidates, and the committee regretfully had to exclude them from those to be exhibited.

Very sincerely yours,

Leon Kroll

Leon Kroll, Chairman
Committee on Grants for Art

a single-handed battle for me until the mid-1930s. Now everyone takes it for granted that there should be some remuneration, varying from the high two charged by the Downtown Gallery to a minimum.

The San Francisco Museum has devised what is evidently a most successful television program and I am sure that Mr. Schoemir will be very glad to send you the data regarding their experiment. Why don't you get in touch with him? As a matter of fact, they have just completed a movie short on Charles Sheeler to be used in a television program.

I look forward to seeing the three paintings of John's that you mention in your letter. By the way, can't you make your November visit earlier so that you can join us on a terrific party we are planning for November fifth to introduce the ten white-haired boys of the next generation and to celebrate our continued existence for twenty-five years. I hope I will be able to get about on my own steam. This twenty-five year business is making me feel so damn antique.

Sincerely yours,

egh-k.

October third,
1 9 5 1

Mr. A. C. Bennett, General Adjuster,
Inland Marine Division,
General Adjustment Bureau, Inc.,
99 John Street,
New York 38, N.Y.

Dear Mr. Bennett:

I am very much discouraged with the "adjustment" angle of the General Adjustment Bureau, Inc.

After considerable correspondense and several telephone calls, I reluctantly accepted what I consider a most unfair settlement and subsequently signed a release subject to an immediate check. This release was mailed to you on September 15th. To date I have not received the check.

Sincerely yours,

egh-k.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

=(28)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1951 OCT 5 PM 2 30

.NA230 PD=EVANSTON ILL 5 1217P=

=EDITH HALPERT,DOWN TOWN GALLERIES=

32 EAST 51 ST=

=EXPECT DECISION ON THE SHEELER MONDAY AFTERNOON WILL WIRE IMMEDIATELY=

=THOMAS FOLDS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK 22, N. Y.
PARIS, 22 RUE DES CAPUCINES
LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

October 15, 1951

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Please forgive me for not calling you back as I promised, but I have really been swamped.

I have given the matter of your collection of American Folk Art considerable thought, and while I am more anxious than ever to join our interests for the sale of these pictures, especially in small groups and collections, I still do not want to put cold cash into the idea at this point because even the handling and selling of these items will mean a lot of extra new work for myself and our staff.

I always go back to the original idea that prompted me to suggest that I handle these things for you when you told me that you were giving up and selling out. This I would never want you to do, and every time I think of it I can't believe you were really serious in suggesting that, even as a possibility.

As far as I am concerned, I give you full credit for fostering the work of the unknown folk artists, and you are the one who has given it its real place. The others who have done it since have followed your lead. Now that you have made us all realize these works are an indivisible part of the whole record of American painting, and a very important part, you certainly cannot, and I am sure will not, step out and leave it at that.

October sixteenth,
1 9 5 1

Mr. Alfred H. Holbrook,
Director,
Georgia Museum of Art,
The University of Georgia,
Athens, Georgia.

Dear Alfred:

Many thanks for your nice letter.

I am very impressed with your activities, with the progress of your museum, and especially with the magnificent home you have built for yourself. If you were not so far away, I would invite myself for a year or so.

Now that you are a southern squire, I hope you will not get too snooty to pay us a visit in the near future. It has been a long time since you were in New York.

My best regards.

Sincerely yours,

egh-k.

DER SENATOR FÜR VOLKSBILDUNG

GESCH.-Z.: H Kunst II
(ANGABE BEI ANTWORT ERBETEN)

BERLIN, DEN 12 October 1951

(1) BERLIN-CHARLOTTENBURG 9
MESSEDAMM 4-8
FERNRUF: 93 08 11, APP.:

Downtown Gallery
32 East 51st Street
New York City
New York, U.S.A.

Sirs,

I beg to hand you attached the catalogue of our exhibition

"American Paintings".

At this occasion I should like to cordially thank you for the paintings kindly lent out to us and for your assistance in arranging this exhibition. You may be interested to hear that the exhibition has been a great success in Berlin, and that it is not only the West Berliners but also many visitors from the East Sector and the East Zone who make use of the possibility of getting acquainted with the works of art of American painters.

With best thanks for your kind assistance in our efforts in the field of cultural life, I remain,

Yours truly,

by order:

J. Jannasch

(Dr. Jannasch)

1 enclosure

Vbildg. 1a
Nr. 15266. Din A 4. 10000. 5. 51

9 October 1951

Mrs. Sidney Stein, Jr.
5537 Woodlawn Avenue
Chicago 37
Illinois

Dear Mrs. Stein:

The Morris painting arrived late yesterday. We are very distressed because the packing was in poor condition. The painting is badly bent; there is a deep scratch in it; the tissue in which it was wrapped has stuck to the surface and may not be removed.

Would you please make a formal claim for the full value of this painting? We are saving the packing, and both that and the painting are available for inspection by the postal authorities at any time.

Sincerely yours,

Charles Alan
Associate Director

[Oct. 1951]

Dear Mrs. Halpert:

I can't resist sending you this clipping - as it shows Henry Shoemaker's style to perfection.

Also it corroborates the general opinion of Henry's fellow historians on Henry's style.

I do hope we meet some time - and I shall try the next time I am in N.Y. I received the material you returned -

Sincerely

Frances Lichten

PORTLAND ART MUSEUM

WEST PARK AND MADISON PORTLAND 5, OREGON

THOMAS C. COLT, JR., DIRECTOR

October 1, 1951

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith Halpert:

Yours of September 27th is sincerely appreciated. My, how time flies, - and the world does change! You know, you've done really fine work with the Downtown Gallery.

Sincerely,

Tom Colt

Thomas C. Colt, Jr.
Director

TCC:bgt

October ninth,
1 9 5 1

Mr. Wallace Harrison,
50 Rockefeller Plaza,
New York, N.Y.

Dear Mr. Harrison:

At our annual artists' meeting, held two or three weeks ago, we projected an idea which I should like to tell you about.

As you know, the interest among architects in relation to murals has recently developed to a high degree. While many of our artists like Shahn, Kuniyoshi, Davis, Siporin, and others have executed a number of murals in the past, both the subject matter and the style are naturally unsuitable for any of the new projects. Thus, the "samples" we can offer are difficult for these relatively inexperienced trustees and architects to associate with their immediate needs.

Furthermore, artists of the caliber I mention cannot afford to make free sketches since the sketch involves the most important factor, which is the original conception and incorporates a good deal of research and study as well as execution. Consequently, I made this proposal at the meeting and the proposal was accepted unanimously. The suggestion was that we furnish each of the artists with a specific wall in a specific building with a common problem. Each artist would conceive what he considers an appropriate idea for this projected mural and would execute it in sketch form and all the sketches would be identical in size. In this manner we would achieve a complete "sample" group and would have an exhibition to demonstrate the new technique that the artists have developed since 1938 and would also point up the ideological direction in each instance.

It occurred to me that there is no better project in the world today than the U. N. building with the many ideological possibilities and the enthusiasm for the architecture among the artists. Where you fit into

Mr. Allen —
J.T.
WD
10/24/51

October 25, 1951

Dear Mr. Hirschhorn:

I have heard through the Times people and the Downtown Gallery of your displeasure due to the New York Times' failure to specifically give credit to you as the owner of the painting, "Brothers," which they reproduced with their review of our book, Portrait of the Artist as an American. I do, of course, fully understand your position, and I am sorry, indeed, that your name was left off under the caption.

Perhaps it might be well to explain to you why and how such things can happen. When a newspaper reviews any given book, they can, as part of their review, use excerpts from the book, either text or illustrations. They can make use of such material without giving any specific credit, except to the title and publisher of the volume from which such material is taken. In other words, this is in distinct contrast to those instances in which the newspaper, wishing to reproduce text or pictorial material in order to illustrate their review of another book, must ask and receive permission for reproduction, and is expected to give full credit to the original source.

When the New York Times asked our Publicity Department for some pictorial material, we sent over a batch of photographs from which they could choose. We did not give the Times any specific instructions as to the form of credit line to use, because, actually, we did not expect any credit line under the particular reproduction. The Times people added the courtesy line to the Downtown Gallery on their own as a nice gesture. And, since they are usually very generous in such respects, they would probably have added your name also, had we requested it, which I am afraid we did not.

I have called the Picture Editor and explained the situation, and he has agreed to run a correction line and give credit to your collection. I hope that you will be pleased with this, especially since we can't do anything further about it now, and rather want to encourage the Times in its policy of reproducing contemporary art and of giving prominent space to books on art and artists.

Please don't hesitate to call me if there is any further information you would like to have.

Sincerely yours,

Mr. J. H. Hirschhorn
50 Broad Street
New York, N.Y.

Editor, Art Books

Dictated by Miss Daves and signed in her absence by her secretary.

EARLE LUDGIN
& COMPANY
121 WEST WACKER DRIVE
CHICAGO 1
Advertising

October 19, 1951

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert:

Your letter arrived just after Mr. and Mrs. Ludgin had left for the West Coast where he is attending a meeting of the American Association of Advertising Agencies.

We are forwarding your letter to them, because they will not be back in the city until the middle of next week.

Just in case it may be of some help to you in your planning, I had better mention that Mr. Ludgin's present schedule will not permit his being in New York on the fifth of November. I'm sure he will advise you of this himself just as soon as he returns.

Cordially,

EARLE LUDGIN & COMPANY

Secretary to Mr. Ludgin

F

October thirty-first,
1 9 5 1

Mr. D. S. Defenbacher,
Director,
Forth Worth Art Association,
Fort Worth, Texas.

Dear Dan:

Thanks for sending me the pretty picture. Does the lady in question have any figure on it under $250,000. Tell her Lord Duveen has passed away.

Although this painting is much too good for me, with all the accent on the Karolik collection, somebody else in New York might be interested. I should be glad to help if I can get a figure that has not been picked up at the Hayden Planetarium.

Sincerely yours,

egh-k.

Another conclusion arrived at in our survey is that the buying public has changed entirely during our twenty-five years in the art field. In contrast to the few extremely wealthy collectors with mansions who acquired "important examples by important artists", and the few well endowed institutions, we now have a greatly increased number of museums and university galleries, and a constantly growing group of enthusiastic adventurous, younger collectors who have neither the wall space nor the means of acquiring works of art at high prices. The average price per painting has decreased to a fraction, and the number of practicing artists and competing galleries has increased in reverse ratio. Obviously the price range today must be low for the artist to sell. The most established painters have already made this concession to changing factors, and the younger men who are beginning their careers must start with this conclusion. Therefore, to make our experiment a success, the participating artists must price their pictures at <u>minimum net figures</u> (in business terms, the amount you actually receive from us) to enable us to venture this collective investment and to enable us to reach the potential public.

Our program is based on the aforementioned analysis and conclusions. We believe that in time this plan will become the standard for dealing in American art. The agreement is enclosed. It may appear formidable but in reality the terms are identical with those that have been in effect between the artists and the gallery during our twenty-five years. Moreover, you will have the full advantage of The Downtown Gallery's prestige of long standing and its unsurpassed record for establishing its "discoveries". You will have the same freedom to experiment and develop your personal credo. In addition, you will be supplied with frames and photographs, <u>and a cash guarantee</u>.

Finally, we trust that by again breaking new ground in demonstrating concretely its faith in American art and American artists, the gallery will provide additional stimulus to public acceptance and support, and -- what is really our basic objective -- will provide the security so essential to a creative artist. We hope that you will join us in this objective and that this new plan will develop into a happy partnership between you and the gallery.

Please read this letter and agreement carefully and study their contents. If you agree to the terms, will you signify so by affixing your signature on the line indicated, returning one copy to us immediately and retaining one with our signature for your files.

Sincerely yours

THE BUTLER ART INSTITUTE

FOUNDED 1919

Gallery · 524 Wick Avenue

YOUNGSTOWN · OHIO

October 1, 1951

Mrs Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

It was good to get your letter of September 27 containing your kind remarks concerning our support of American painting.

I have been hoping to come to New York this Fall but in view of the fact that we are taking a year's leave of absence beginning November 1 it seems impossible . We are going to spend the year on Mallorca and as we are taking the children and the car we expect to arrive practically coincidentally with the sailing time and will not be able to be in New York more than momentarily.

Your work with the Downtown Gallery has certainly been wonderful over these twenty five years. We appreciate greatly what you have done for us and you may be sure that we will continue to be interested in the things you have.

During my absence, Clyde Singer will be acting Director and I hope you will feel free to communicate with him. With my thanks again, I am

Sincerely yours,

Jos G Butler

Jos. G. Butler,
Director

JGB:ee

ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET
INDIANAPOLIS 2, INDIANA

MUSEUM
WILBUR D. PEAT, DIRECTOR

SCHOOL
DONALD M. MATTISON, DIRECTOR

October 12, 1951

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of September 27. Congratulations on a quarter of a century of helpful service to museums and collectors and many wishes for a continued success. You said that you appreciated the support and cooperation that we have given you, and I want to return the thanks. We have always enjoyed cooperating with you on the different exhibitions that we have brought to Indianapolis.

I am sorry I have not seen you recently but the next time I am in New York I will stop in at your gallery.

Sincerely yours,

Wilbur D. Peat

Wilbur D. Peat
Director of the Museum

WDP:m

H O L A B I R D & R O O T & B U R G E E
and
A S S O C I A T E S
A R C H I T E C T S   E N G I N E E R S   C O N S U L T A N T S

October 9, 1951

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York.

Dear Miss Halpert:

This is just a note to confirm our telephone conversation of last night. The Northern Trust Company has decided to buy the Sheeler painting entitled "Windows," at twenty-eight hundred ($2800) dollars, the price originally agreed on.

I understand that you will be able to send the painting on to the bank in two weeks, when your current exhibition will have been taken down. Please address it as follows:

Mr. James A. Russell
The Northern Trust Company
50 S. LaSalle Street
C h i c a g o

Wish I could be in town for your coming Zerbe show.

Sincerely,

Thomas M. Folds
Thomas M. Folds
for Holabird & Root & Burgee

TMF:mc

UNIVERSITY OF MIAMI

CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

ART GALLERY

ALLAN McNAB, Director

October 25, 1951

Mrs. Edith Halpert,
Director,
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Despite our hard efforts, and at times it looked as if we would be rewarded, we did not sell a Marin. But let me assure you, this doesn't mean we wont. We have to have a Marin for our permanent collection and one day soon, I shall come up to pick it out. I tried my best with our mutual friend and he enjoyed the exhibition very much. For your information, he said he would be up to see you next month, as he may add a couple of Marins to his collection.

It was a good exhibition and without your help and cooperation, it could never have been done. I am sorry that we didn't get any New York publicity, as so many of our wealthy members are in that part of the world.

I sent Mrs. Tweed in to make herself known to Mr. Alan. She gave the Tweed Gallery to the University of Minnesota and is someone you should cultivate. Mrs. Tweed has a lot of money and I have no objection to your taking some of it away from her.

Again, my sincerest thanks to you and Mr. Alan for your help and cooperation. And I really mean it about the Marin. All we have to do is raise the dough.

Sincerely,

Allan McNab

Allan McNab,
Director.

AMcN: apa

P.S. The two crates of Marins left our Gallery yesterday, October 24, by Railway Express

October fourth,
1 9 5 1

Miss Elmira Bier,
The Phillips Gallery,
1600 Twenty-First St., N.W.,
Washington 9, D.C.

Dear Miss Bier:

Enclosed you will find a credit slip, in the name of the Phillips Gallery, for the duplicate payment in connection with the Shahn drawings. This is a very rare occurrence in our experience - being paid twice for the same item.

I am sending you a credit because it seems likely that Mr. Phillips will want to make some future purchases at the Gallery - particularly in the current exhibition of outstanding examples by all our artists. If not, I shall be glad to send you a check.

Sincerely yours,

egh-k.
encl.

October nineteenth,
1 9 5 1

Mr. Glenn E. Bennett,
Executive Officer,
Headquarters Planning Office,
United Nations, New York, N.Y.

Dear Mr. Bennett:

Thank you so much for your letter.

I can assure you that your cooperation with us in this project will in no way involve any responsibility on your part to accept any of the sketches or to offer any of the artists commissions. I believe I explained that in my original letter.

So that all the artists will have a common problem, we have decided on the west wall near the North Delegates' Lounge. The proportions lend themselves best to the small scale sketch and the subject conception possibilities seem to be more inclusive.

I should be most grateful if you could give us a blueprint of the room, charging us for the printing, so that the artists will have a definite idea of the architectural problems and can adjust their ideas to general scale, general design, utility, and - if possible - color.

Sincerely yours,

egh-k.

I've worked at painting since
childhood and have never had a
show of oils (I've shown drawings in
N.Y. & Paris) except a few things at
An American Place and with groups
in Europe. I'm 45 years old now.
I've had the good fortune to be able
to persist in going on in my own
way. As in the case of all painting
that is uninhibited by material
necessities, I'm not to sure that it
will please. I hope so because the
limitations of psychological solitude,
in which the painter works today, hurt.

If you decide to show me I shall
bring the framed canvases to N.Y. about
a month before the show. During that
month I hope to renew the innumerable
relationships I had in N.Y. when I
was with Stieglitz, and do all I can
to get the public to come & look.

As to prices, there will be up to

Milwaukee Art Institute

MILWAUKEE ART INSTITUTE • 772 NORTH JEFFERSON STREET • MILWAUKEE 2, WISCONSIN

October 13, 1951

Miss Edith Halpert
The Downtown Gallery
52 East 51st Street
New York, N. Y.

Dear Miss Halpert:

Enclosed please find check in the amount of $215.00 which is in settlement of your claim for damages to paintings which you lent for our Primitive Exhibition last spring. We are sorry this has taken so long and want again to assure you of our appreciation for your fine help to us.

Sincerely yours,

Pearl M. Greenbaum

Pearl M. Greenbaum

pmg

which will be plainly marked on tags. They will be privileged the fun of adventure and the keen pleasure of betting on the future of American art. You may send the check at your leisure. All we want now is a letter stating your affirment of faith. Your friend, Henry Dreyfus, was the first to join us.

Because November sixth is the exact date of our initial opening exhibition in 1926 - a quarter of a century ago - we have chosen the same date to inaugurate The Ground-floor Room but we are having a preview party, celebrating the two events the preceding evening, Monday, November fifth, between 8:00 and 11:00 o'clock. I hope that you and Mrs. Marx will plan to be with us to meet the artists, to see their art, and to meet some of your friends.

Sincerely yours,

egh-k.

H E N R Y D R E Y F U S S

969 SAN PASQUAL ST., PASADENA 5, CALIFORNIA, SY6-7155, RY1-7353

JULIAN G. EVERETT
ASSOCIATE
JOHN D. BEINERT
ROBERT H. HOSS
WILLIAM F. H. PURCELL

NEW YORK OFFICE
4 WEST 58TH STREET
NEW YORK 19, N. Y.

October 3, 1951

Mrs. Edith Halpert
32 E. 51st Street
New York 22, New York

Dear Edith:

I have your long letter before me. I am still interested, and would like to know a little bit more about the details. Accept this as a tentative agreement that I'll go along for the first year.

I will be in New York within the next two or three weeks -- then I can sit down and talk to you about the details.

Very kindest regards and good luck.

HD:C:E
n

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

October fifth,
1 9 5 1

Mr. ....
....
....

Dear Mr. ....:

We have just opened our Twenty-sixth Annual Exhibition. With this event comes the realization that The Downtown Gallery has been in existence for a quarter of a century, and has survived a major depression, a world war, and the many fluctuations in aesthetic fashions.

I am writing to thank you for the part you have played in making this possible. In the final analysis I know it is the concrete appreciation of the adventurous, discriminating collector that provided the impetus for both the enthusiastic acceptance current today, and for the consistent development of our artists toward their present significance.

For all this, the twenty-five artists who have shared in our modest success join me in saying "thank you." We hope that you will come in to see the new examples on view, which demonstrate what your encouragement has accomplished.

Sincerely yours,

egh-k.

OCTOBER 31, 1961

from Floyd Johnson   Age 19

I am pleased to know that you have selected me even though the costs to support me will be high. Also you are taking a great chance on me and my paintings as I myself may become uncontrolable and my paintings will touch the taboo. I seldom have a regard for public opinions which may be unprofitable to you and then again it might not. You will at times find me gentle and at other times against some of the opinions and artists that you sponsor. But I cannot show my appreciation enough for what you are doing for me and will in turn do my best work to repay you in part.

from Walter Meigs

Let me add my voice to the acclaim your plan has received -- I think it is fine. Good luck to us both.

CONFIDENTIAL.

October 10, 1951.

....

....

....

Dear - - - - -:

At the annual meeting held on September 30th - at which a number of you were present - several problems were brought up and discussed.

At the meeting I announced that the Welfare Fund has almost $5,000. but that the committee, which was elected by the artists, has not functioned at all and that the organizational plan has never been set up. I pointed out, also, that unless it is done within this month the deductions, both from the artists and from the gallery, will not be tax deductible. Furthermore, with the new law it is doubtful whether any such organization can be set up after the end of this year. The result of the general discussion was the appointment of a new committee, which promised to meet with the lawyer, Joshua Kahn of Equity, to draw up the papers immediately. The new committee comprises George Morris as Chairman, David Fredenthal, and Jack Levine. As soon as the papers are set up and the clauses are outlined, the draft will be sent to all the members in the gallery for their consideration and approval.

Another point that was discussed at great length was our absence in this gallery in all the mural commissions that are now available again. It seems that there has been a tremendous revival in this direction and we know that practically none of the artists in this gallery have obtained any commissions. The reasons are obvious. For instance, at the present time there is a huge project in Minnesota. The Trustees of the institution and the art expert appointed to head the project have invited a number of the artists here and elsewhere to submit sketches, but they are not prepared to pay any fee for the sketches. We have always been greatly opposed to the submission of sketches free of charge and in all the instances the artists who were asked directly refused. Meanwhile artists in other galleries seem to be willing to submit sketches, to make changes, and accept reductions in prices.

October twenty-fourth,
1 9 5 1

Mr. and Mrs. Walter Paepke,
Aspen,
Colorado.

Dear Mr. and Mrs. Paepke:

I am sending you an advance invitation to a party, with the thought that if you are preparing for a trip to New York during the next two weeks you might shift your dates in order to join us on the evening of Monday, November fifth, from eight to eleven o'clock.

This date is a significant one for us as we inaugurated The Downtown Gallery on that date just a quarter of a century ago. It is significant, also, because we are opening a new department called The Ground-floor Room, with an entirely new idea in gallery functioning. Both the prospective "geniuses" from this department and our "old masters" from the floor above will be present at the party, together with a number of our friends. I do hope that you and Mrs. Paepke will be with us on that evening.

Sincerely yours,

egh-k.

October ninth,
1 9 5 1

Mr. John Cowles,
2318 Park Avenue,
Minneapolis,
Minnesota.

Dear Mr. Cowles:

As our catalogue indicated, we are celebrating our 26th Annual Exhibition and with this event comes the realization that the Gallery has existed for a quarter of a century.

During this period American art has been established even beyond our original dreams. The art center has shifted from Paris to New York and literally hundreds of new institutions have come into being throughout the country and all of them are majoring in American art. The same is true of collectors in every state of the Union.

I want to send you this note of thanks because our modest success could not have been possible without the encouragement, through purchases, by collectors like you. I hope that you are enjoying thepaintings that were acquired from us and I sincerely hope that you will come in to see how this encouragement functioned in developing further the high quality of our artists' work. The current exhibition has new examples by all twenty-five artists. Won't you and Mrs. Cowles come in?

Sincerely yours,

egh-k.

UNITED NATIONS NATIONS UNIES

NEW YORK

CABLE ADDRESS · UNATIONS NEWYORK · ADRESSE TELEGRAPHIQUE

FILE NO.: 120-1-3-9

18 October 1951

Dear Mrs. Halpert,

Your letter of October 9th addressed to Mr. Wallace Harrison has been referred to me for reply.

The question of murals in our building is one which is receiving considerable study now and there are a large number of spaces which could be decorated with murals. We have a Board of Art Advisers who have approved a rather cautious policy which we are following and while I am glad to give you some dimensions of space, I want it very thoroughly understood that it in no way opens up the possibility for any particular painters. I am sure you understand that we are deluged with offers of all kinds from artists interested in doing something in our buildings.

In our conference building, which consists of six large meeting rooms for councils and committees, the following spaces could be decorated with murals:

Conference Rooms 1, 2 and 3 - East Wall - 3 screens 45' x 17'
(These spaces are directly in front of the work spaces for large committees.)

41 level - public corridor - 3 screens 59' long x 8'6" high
(These are immediately outside of the meeting rooms.)

53 level - delegates corridor - 3 screens 59' x 11'6"

68 level - public corridor - 2 screens 59' x 10'6"
(Outside the council chambers)

North delegates lounge - 2 walls - 80' long x 22'6" high (South)
- 32' long x 22'6" high (West)

These spaces should give your artists something to work on which should be challenging and exciting.

Yours sincerely,

Glenn E. Bennett

Glenn E. Bennett
Executive Officer
Headquarters Planning Office

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

LOUISE B. CLARK, DIRECTOR

BROOKS MEMORIAL ART GALLERY

OVERTON PARK
MEMPHIS, TENN.

October 11, 1951

Mrs. Edith G. Halpert
Director
The Downtown Gallery
New York 22, N. Y.

My dear Mrs. Helpert:

Thank you for your most gracious and friendly letter of September 28th, and I only wish the Brooks Memorial could justly accept your kind expression of appreciation. We do, however, hope that our gallery will be on your list as one of those museums having made the second quarter of a century of the Downtown Gallery even more successful than the first.

You and your associates have done a noble work for American artists and we hope to do much in the years to come.

Cordially yours,

Louise B. Clark

Mrs. Louise B. Clark
Director

WALKER ART CENTER

October 2, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

We thank you for your letter of September 27 to Mr. Arnason, who has shown it to me.

On the occasion of your twenty-fifth anniversary, best wishes to you personally and your gang from all of us at the Walker Art Center.

Cordially,

Bill

William M. Friedman
Associate Director

WMF:gh

MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON 15, MASSACHUSETTS

October 1, 1951

Dear Mrs. Halpert:

Thank you for your kind letter. May I wish you every success in this and future exhibitions in the Downtown Gallery which has had so happy and fruitful an existence for twenty-five years.

Faithfully yours,

G. H. Edgell, Director.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

GHE:ESH

October twenty-fourth,
1 9 5 1

Mr. and Mrs. Jean de Menil,
3363 San Felipe,
Houston, Texas.

Dear Mr. and Mrs. de Menil:

I am sending you an advance invitation to a party, with the thought that if you are preparing for a trip to New York during the next two weeks you might shift your dates in order to join us on the evening of Monday, November fifth, from eight to eleven o'clock.

This date is a significant one for us as we inaugurated The Downtown Gallery on that date just a quarter of a century ago. It is significant, also, because we are opening a new department called The Ground-floor Room, with an entirely new idea in gallery functioning. Both the prospective "geniuses" from this department and our "old masters" from the floor above will be present at the party, together with a number of our friends. I do hope that you and Mrs. de Menil will be with us on that evening.

Sincerely yours,

egh-k.

PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

October 3, 1951

CA

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your kind interest during my visit last month. I only regret on my part that I didn't have more time for looking.

I wish to confirm my request for the four pictures which seemed most appropriate for our coming exhibition, "Sea and Shore."

Reuben Tam, "Waves and Black Ledge" $400
Arthur Dove, "Flat Surfaces" $1800
Bernard Karfiol, "The Beach" $600
John Marin, "My-Hell Raising-Sea" $3800

The exhibition is scheduled to open here the eleventh of January and will close February the third. Because of the Christmas rush, I will probably ask Budworth to collect the work somewhere about the middle of December. More definite information will be forthcoming in this respect.

Sincerely yours,

Willis F Woods

WFW:nf

October ninth,
1 9 5 1

Mr. Edmund T. Price, President,
Solar Aircraft Company,
San Diego, California.

Dear Mr. Price:

Before putting you on our permanent mailing list, I thought I would write you a note so that you would not forget me and the Gallery. Under separate cover I am sending you a brochure published about eight years ago, which lists our artists and gives biographical data. Naturally, with the tremendous interest in the past ten years, a great many additions in representation have occurred - probably several hundred more pictures sold to museums.

I have now set my sight at San Diego and shall not rest in peace until the collection is as modern American as the Solar Aircraft Company. I am delighted about your plans for the January show and shall get together an exhibition that will make the rest of the museums on the west coast die of envy.

Why I really wanted to write you was to tell you how much I enjoyed meeting you. I do hope that you will be in soon again.

Sincerely yours,

egh-k.

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

October 5, 1951

Edith Gregor Halpert
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your letter of September 27th and for your kind remarks about the survival, although I cannot believe that I had more than a fraction of influence. I think it would be nice to have the silk screen of Ben Shahn's "Silent Music". In shipping, please bill me personally and send matted if possible but without frame. I am writing to the Albright Gallery about the Harnett.

Sincerely yours,

Henry R. Hope

Henry R. Hope, Chairman
Fine Arts Department

HRH:pj

October sixteenth,
1 9 5 1

Mr. William F. Davidson,
M. Knoedler & Co., Inc.,
14 East 57th Street,
New York 22, N. Y.

Dear Bill:

Thanks for sending on Whitman's letter (which is now enclosed).

Much as I would like to strengthen good neighbor feeling, I have a personal prejudice to modern primitive painting that even this cannot surmount. I like my primitives in the appropriate period of the late 18th and early 19th centuries.

By the way - what's happening with your advertising idea?

Sincerely yours,

egh-k.
encl.

THE MINNEAPOLIS INSTITUTE OF ARTS
MINNEAPOLIS 4, MINNESOTA

Russell A. Plimpton, Director

October 15, 1951

Dear Mrs. Halpert:

Just a line to say that I plan to spend a few days in New York beginning Wednesday, October 17, and hope to see your current exhibition as well as any important paintings which you may be offering for sale.

Sincerely yours,

Richard S. Davis

Richard S. Davis
Senior Curator

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

RSD:mjr

P

30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

October 8, 1951

Dear Mrs. Halpert:

Thank you for your very thoughtful letter of the fourth on the occasion of your Gallery's twenty-sixth anniversary. Your generosity towards Mother was only equalled by her appreciation of all that you had done--both for the American artists and for her personally. More than anyone, except perhaps Alfred Barr, you made possible her active participation in the field of modern art and in the collecting of early American primitive art which gave her such great pleasure.

With sincere appreciation and best wishes,

Sincerely,

Nelson A. Rockefeller

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

OFFICE OF THE DIRECTOR

October 2, 1951

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Your letter of September 27 was far too much of a tribute for me to take standing up, and, from the museums side, let me offer a few words of congratulation to the Downtown Gallery on its quarter of a century record. Your discrimination and promotion, in the best sense of the word, have certainly made it easier for the twenty-five artists to make their significant contribution to the artistic picture in this country. Your cooperation and understanding of the museum man's problems have always made it a pleasure to work with the Downtown Gallery.

I send you and your artists every good wish for the future.

Sincerely,

Edgar

Edgar C. Schenck
Director

ECS:eb

DEPARTMENT OF ART
CARNEGIE HALL

UNIVERSITY OF MAINE

ORONO, MAINE

October 11, 1951

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

I am glad to have your letter of October 4 and to learn that you will do all you can to steer a good Marin watercolor our way, after you have seen and talked with Marin himself.

I am not interested in arranging a Marin show, as perhaps my letter of September 25 indicated; but I am more concerned at the moment with the problem of securing a Marin watercolor for our collection. I am able to say now that up to about a thousand dollars can be made available for such a purchase. I surely realize this is no kind of money to match the prices being asked for Marins on the present market. However, I firmly believe that Marin himself, when told of the situation, will be very eager to do something very special for the University of Maine and for the state of Maine, for both of which I know he holds high affection. The university of the state in which Marin has lived and worked so many years should certainly be the possessor of a fine example of this man's work.

Please let me know as soon as possible when you can arrange to talk this over with Marin and ship a few available examples of his work for our inspection.

Very cordially yours,

Vincent A. Hartgen

VINCENT A. HARTGEN
head, department of art

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

EDGAR P. RICHARDSON, *Director*
WM. A. BOSTICK, *Secretary & Bus. Mgr.*

October 1, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York City 22

Dear Mrs. Halpert:

The first twenty-five years of the Downtown Gallery have been a real contribution to the artistic life of this country. May the second twenty-five be still more interesting.

Sincerely yours,

E. P. Richardson,
Director

October thirty-first,
1 9 5 1

Mr. Edward H. Dwight,
The Cincinnati Art Museum,
Cincinnati 6,
Ohio.

Dear Mr. Dwight:

Our Newcomers' Show developed into the enclosed, which is self-explanatory. We have been working toward this department for about three years and have actually scoured the country for new talent. The nine boys (we have just added Jonah Kinigstein) are really the most exciting youngsters I have seen. It is hardly advisable to send you photographs of the paintings we are showing at the opening, since we are firmly convinced that all the pictures will be sold that day; but immediately after the grand event, I shall have many more pictures photographed so that I can send you a group to give you some indication of the variety and styles and of the quality - although, in each instance, the color plays a vital part in the design.

In addition to these newest newcomers, we have other young artists who are already well established but can certainly fit into the youth category. They include William Brice, Reuben Tam, Wesley Lea, and Jacob Lawrence.

Sincerely yours,

egh-k.
encl.

HARPER & BROTHERS
Publishers Since 1817

49 EAST 33D STREET
NEW YORK 16, N.Y.

October 2, 1951

Dear Mrs. Halpert:

Here, finally, is a summary of all the possible guests for the party.

I think that this looks like far too many, especially with the art collectors whom you will want to invite in addition to the ten names which you gave me some time ago. I have put question marks after those names which I think can safely be eliminated, but you might want to go further yet. In this case, let's talk to each other on the phone and decide on further eliminations.

I hope we can make final decisions about the guests within the next day or two so that we can get started with the invitations.

Best regards,

LJD

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

L. Joan Daves/er

LAW OFFICES
LEON M. DESPRES
77 WEST WASHINGTON STREET
CHICAGO 2

ALBERT SCHWARTZ
SAMUEL O. GOLDEN

TELEPHONE FRANKLIN 2-2611

October 22, 1951

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I was very much impressed with the reproduction of a painting on the first page of yesterday's New York Times Book Review and would like very much to buy the painting. Will you be good enough to tell me the cost of the total painting and also the time when I can expect delivery of it? By that I mean, can I obtain immediate delivery or will I have to wait until some current show is ended? I have been seeing Ben Shahn's paintings here at the Arts Club exhibit and have been both moved and impressed by them.

Incidentally, you may recall that I wrote to you a few years ago about his drawings for the Harper Magazine article on the Hickman case. If they are still available for purchase, will you please advise me of their cost? At the time I decided not to buy them, but I am again interested and might consider buying them if they are available and the price is reasonable.

Very truly yours,

Leon M. Despres

LMD:RB

1-16/500.

October fourth,
1 9 5 1

Mr. W. A. Gumberts,
H & G. Furniture Company,
116-124 Main Street,
Evansville 8, Indiana.

Dear Mr. Gumberts:

I am so sorry that I provoked you. That was not my intention. After all, I am just a poor agent for twenty-five poor artists who want to get along in the world and it is my job to help them in that objective.

On the other hand, I am frank in saying that I am somewhat amused by the fact that $1,000. can shock so completely a man in your position and Mr. Lawrence Hassee. It seems unlikely that the man at the head of Kent Plastics would lose his wits at the mention of that sum. But this is all in passing.

As I said previously, since the show is not in prospect for some time, why don't we wait until Marin gets back? Perhaps we can arrange some of his smaller paintings, which are usually hard to get away from him. These can be sold at considerably lower prices and perhaps break down the fear of a guarantee. We have had some of these superb small watercolors as low as $300.

If you would like to have me write directly to Mr. Hassee, won't you let me have his full address? I shall try to be gentle with him.

Sincerely yours,

egh-k.

EARLE LUDGIN
& COMPANY
121 WEST WACKER DRIVE
CHICAGO 1
Advertising

October 26, 1951

Dear Mrs. Halpert:

It was nice to see that your young Katzman won a prize at the Art Institute here.

I'll be in New York for only a day-long meeting next week, and then I'm due in Montreal. We'll have to miss your preview, but I'll try to get in on my next trip.

Cordially,

Earle Ludgin

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

October ninth,
1 9 5 1

Miss Margit Varga,
Art Department,
Life Magazine,
9 Rockefeller Plaza,
New York, N.Y.

Dear Margit:

Instead of writing you a lot of hooey, I am enclosing a copy of a letter which has been sent to the artists whose work was selected for The Ground-floor Gallery. This outlines concretely what the business arrangement will be between us.

In checking with the Federal Reserve Bank, we have obtained some fascinating figures. For instance, there are over eight million people whose income makes it possible for them to acquire works of art ranging from several hundred dollars a year to several hundred thousand. There are at this moment thirteen million people buying merchandise on the installment plan - including television sets, deep freezers, washing machines, etc., but the galleries today have not been able to reach more than a tiny fraction of this large potential public.

By having a Ground-floor Gallery, with the two obvious connotations in the name, and running the gallery in the most informal manner, we hope to break down the awe which was established from the time of Duveen and the red plush era. The paintings will be uniformly framed in simple strips and will be in open racks with price tags attached. A running shelf on the walls can be used for people to set the picture on and study it. The pictures will be priced from $25. to $300., with a few slightly higher. For $200. or less an over-mantle can be obtained by a brilliant young artist who may, in time, develops into one of the top-notchers in upper brackets. The gambling instinct which is innate - as Kefauver has so well established - should create a tremendous enthusiasm for these "promisory notes."

October 4, 1951

Mr. and Mrs. Nelson Rockefeller
810 Fifth Avenue
New York, N. Y.

Dear Mr.and Mrs. Rockefeller:

We have just opened our Twenty-sixth Annual Exhibition, and with this event comes the realization that The Downtown Gallery has been in existence for a quarter of a century, and has survived a major depression, a world war, and the many fluctuations in aesthetic fashions.

And so I am writing to thank you for the important part played by the Rockefeller family in making this possible. I recall with affectionate pleasure your mother's first visit, in 1927, to the small gallery on 13th Street, and her spontaneous response to the work of the then little known artists. I also recall that in thos days progressive American art had little support from the press, from museums and collectors. I know that it was her public expression of faith through her continuous purchases that furnished much of the impetus for both the enthusiastic acceptance of American art current today, and for the consistent development of our artists toward their present significance.

That your mother's courage and taste have been justified is a matter of record, and is further emphasized by the fact that you, too, believe in American art.

For all this I am grateful, and the twenty-five artists who have shared in our modest success join me in saying "thank you again. I hope you will come in to see what your encouragement has accomplished.

Sincerely yours

To Mr. and Mrs. Nelson Rockefeller
Mr. and Mrs. John D. Rockefeller, 3rd
Mr. and Mrs. Laurance Rockefeller

me in very best wishes

Most Sincerely

Helen Miller

Oct. 31 [illegible]

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-11[illegible] EAST DOUGLAS AVE.
TELEPHONE 2-19[illegible]
WICHITA, KANSAS

October 6 - 1951

Dear Edith:

Thank you so much for sending the Louchheim piece on Lawrence. I had used up two and needed another all of a sudden. Matters relative the museum and the University are now well advanced. The latter is to be paid 15000.00 annually for 5 years by the City instead of the 10000.00 first offered.

And as soon as steel and copper can be secured, the new structure for Fine Arts is to be started at a

October eighteenth,
1 9 5 1

Mr. Earle Ludgin,
121 West Wacker Drive,
Chicago, Illinois.

Dear Mr. Ludgin:

In our recent catalog you probably noticed the announcement of The Ground-floor Gallery. The name has the two obvious connotations.

As a veteran getter-in on the ground floor, you really have something to look forward to and I want you to be among the first to see our newcomers, whose names are completely unknown to you at present but will be in neon lights immediately after you start adding them to your collection. Among them are Cloar, Johnson, and Katzman. Katzman, incidentally, is one of your native boys and you will have occasion to see one of his pictures in the forth-coming Chicago exhibition, to which he was invited by Katherine Kuh when she visited us during the newcomers' show.

Like the old masters' department of this gallery, the representation is inclusive of the various directions in American art but, unlike the masters, these boys are low in price. The most important factor in this set-up is that we have actually bought their paintings outright and are making a concrete investment in the hope of providing the security so essential to a creative artist.

The new department opens to the public on November sixth but I am sending you this informal invitation to a preview long ahead of our official invitation so that you and Mrs. Ludgin may plan to join us at a gay party on MOnday evening, November fifth from 8:00 to 11:00 p. m. Do try to come and help us celebfate the end of a quarter of a century and the beginning of a new idea.

Sincerely yours,

egh-k.

October third,
1 9 5 1

Mr. Daniel Catton Rich,
Director,
The Art Institute of Chicago,
Chicago 3, Illinois.

Dear Mr. Rich:

On September 17th you sent me a note introducing Mr. Harry Mintz. Since he has not appeared and I haven't heard from him, I have become very curious. Did your suggestion that he call on me frighten him so utterly?

In any event, I shall be very glad to see him if and when he comes. Incidentally, if you know of some young artist, who has never shown except locally and has in your estimation tremendous talent, would you be good enough to refer him to us? As you may know, we are opening the Ground Floor Gallery in November and while we have our entire list at the moment, we expect this new venture to be so successful that we may want additions in the near future. Any suggestion on your part will be enthusiastically received.

Sincerely yours,

egh-k.

October tenth,
1 9 5 1

Mr. Meyric R. Rogers, Curator,
The Art Institute of Chicago,
Chicago 3, Illinois.

Dear Mr. Rogers:

I just received a letter from Mrs. Webb, enthusing about you to such a degree that I thought I should tell you. She was very much impressed with your knowledge in all the departments and thanked me for suggesting your visit.

Now I would like to know what you thought of her and the collection. I am on my way to Boston in a few minutes to hear Mr. Karolik expouse American art. If I get any new tips I shall send them on to you, together with the collection of photographs that I am now assembling.

Sincerely yours,

egh-k.

22 October 1951

Mr. Francis Brown, Editor
New York Times Book Review
229 West 43 Street
New York 18, N. Y.

Dear Mr. Brown:

On the first page of yesterday's New York Times Book Review you published a reproduction of the painting BROTHERS by Ben Shahn. The owner of this painting is Mr. Joseph H. Hirshhorn. The courtesy for the reproduction should have been credited to him. Mr. Hirshhorn is rightly extremely angry, to the point of considering legal action.

We do not know where you obtained the photograph from which your reproduction was made. If you had checked in Selden Rodman's book you would have found the painting properly credited to Mr. Hirshhorn. If you had called this gallery to obtain permission to reproduce the painting we, too, would have informed you as to how the reproduction should have been credited. While the artist retains the reproduction rights, when we - as his representatives - are asked, we invariably request that the credit line read as follows: "Collection Mr. Joseph H. Hirshhorn. Photograph courtesy of The Downtown Gallery".

Will you please publish a prominent correction, properly crediting this reproduction? Will you also write Mr. Hirshhorn at 30 Broad Street, New York, informing him where you obtained the photograph, that you did not call this gallery for permission to reproduce it?

Sincerely yours,

Charles Alan
Associate Director

Copy to Mr. J. H. Hirshhorn

October sixteenth,
1 9 5 1

Mr. Murray Berkowitz,
Frost Brothers,
San Antonia,
Texas.

Dear Mr. Berkowitz:

All the paintings in the last shipment arrived in good condition. However, we must ask you to have someone remove the screw eyes from the paintings before they are shipped. Luckily no accidents occurred while these paintings were in transit but often it is dangerous to leave the screw eyes in the frames because they are liable to gouge into another painting or crack through the glass on another painting.

According to our records, however, the painting "Dismembered Disk Triangular Concavity" by George L. K. Morris was not returned to us. Would you check into this? If you are keeping it because there is a potential customer, you are most welcome to do so and return it to us with the next group of paintings you ship.

Sincerely yours,

ch-k.

4 October 1951

Miss Belle Krasne
The Art Digest
116 East 59 Street

Dear Belle:

Here is the NEWS: As you well know, this is our twenty-fifth birthday and, instead of looking back over past achievements during the past quarter of a century, we are looking ahead toward the next quarter of a century and are launching ten unknown artists in a new department called THE GROUND-FLOOR GALLERY. Located on the first floor where the American Folk Art was exhibited, the name of the new gallery in all its implications explains itself.

The enclosed letter which was sent to these new artists explains our method of working with them. It explains, too, why we are experimenting with purchasing their paintings outright, rather than working on a consignment-commission basis.

THE GROUND-FLOOR GALLERY will open on the exact date, twenty-five years after The Downtown Gallery opened its doors on 13th Street: November 6th. It is being specially designed, with new lighting, open racks so that collectors may browse, and all prices marked in plain figures. It is our hope that, during this first year, with very few exceptions, no painting will be priced at more than $300, and that many watercolors and drawings will be available for less than $100. In every possible way, we are making an effort to attract a new public for living American art. In every possible way we are attempting to break down the red-plush taboos which have grown up about art-dealing. THE GROUND-FLOOR GALLERY is designed to make it easy to buy and easy to pay.

In opening this 26th season comes the realization that The Downtown Gallery has survived a major depression, a world war, and many fluctuations in aesthetic fashions. From our artists and ourselves comes the realization that without the support of critics, museums, and collectors, this would have been impossible. We are grateful. And we are looking forward to the next years with that thought in mind.

Sincerely yours,

wall space nor the means for acquiring works of art at high prices . . . . Therefore, to make our experiment a success, the participating artists must price their pictures at minimum net figures . . . . to enable us to venture this collective investment, and to enable us to reach the potential public.

Our program is based on the aforementioned analyses and conclusions. We believe that in time this plan will become the standard for dealing in American art. . . . . You will have the full advantage of the Downtown Gallery's prestige of long standing and its unsurpassed record for establishing its "discoveries". You will have the same freedom to experiment and develop your personal credos. And in addition you will be supplied with frames and photographs, and a cash guarantee.

Finally, we trust that by again breaking new ground, in demonstrating concretely its faith in American art and American artists, the gallery will provide additional stimulus to public acceptance and support, and --- what is really our basic objective --- will provide the security so essential to a creative artist. We hope that you will join us in this objective and that this new plan will develop into a happy partnership between you and the gallery.

Sincerely yours,

(signed) Edith Gregor Halpert.

THE MULVANE ART CENTER OF TOPEKA

washburn university • topeka • kansas • phone 5634

Alexander Tillotson, Director

Jan 27

October 18, 1951

Mrs. Edith Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

Dear Mrs. Halpert:

I have delayed in answering your letter. We are trying to complete the renovation of the galleries so that we may open the Missouri Valley Exhibition, which has been selected and is waiting in storage. It begins to look as though it can be done by the 6th of next month.

I like your suggestion of an exhibition of watercolors and drawings, and I think I can safely say that we shall be happy to accept your kind offer of such an exhibition. I try to let the Exhibition Committee and The Board of Directors think they are deciding these things. That little performance has not taken place yet, but that fact I am sure, need not interfere with our planning to show what you have suggested.

I, personally, appreciate no end your generosity and I shall try to promote a sale or two.

Very sincerely,

Alexander Tillotson

Alexander Tillotson
Director
Mulvane Art Center of Topeka

AT:mfh

October eleventh,
1 9 5 1

Mr. and Mrs. James Schramm,
2700 South Main Street,
Burlington, Iowa.

Dear Dorothy and Jim:

With the opening of our 26th Annual Exhibition, comes the full realization that the gallery has been in existence for a quarter of a century.

Suddenly conscious of this added period to my life and to the life of the gallery, I feel both weary and elated - the latter because we have been able to survive a major depression, a world war, and the many fluctuations in aesthetic fashions. I am elated, also, by the fact that we have such wonderful clients who, through their concrete appreciation, have encouraged both the gallery and the artists.

In the final analysis, it is such encouragement that provides impetus for the artists in their creative and experimental work. When you come in to see the current exhibition, I think you will agree that the results are well demonstrated.

But I want to take this occasion to express my appreciation to you for making our existence possible. The twenty-five artists who have shared in our modest success join me in saying thank you.

Sincerely yours,

egh-k.

Neiman-Marcus

DALLAS 1, TEXAS

October 24, 1951

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK, N.Y.

MY DEAR EDITH:

I want to express to you my very deep appreciation for your thoughtful telegram on the occasion of the opening of our Preston Center store.

With warm regards, I am

Most sincerely yours,

Stanley

Stanley Marcus

SM:fp

HEINEMAN & SEIDMAN

TEXTILE BROKERS

GEORGE I. SEIDMAN
BERNARD HEINEMAN
JAMES R. BROWN
SIDNEY NORDENSCHILD
DAVID SEIDMAN
EDWARD N. SEIDMAN
BERNARD HEINEMAN, JR.
WILLIAM M. HEINEMAN

WALKER 5-6100

243 247 CHURCH STREET
NEW YORK 13, N.Y.

October 30, 1951

The Downtown Gallery
32 E. 51st St.
New York, N. Y.

Attention: Mrs. Edith Halpert

Dear Edith:

I look forward to being with you Monday night for the opening of the Ground-Floor Room.

I trust that you have no objection to my bringing a size ten blond.

Many thanks for your invitation. Looking forward to seeing you then, I remain,

Sincerely yours,

Bernard Heineman, Jr.

BHJr:se

Successors to
M. HEINEMAN & CO.
Established 1888

it, to indulge myself in some of the personal things that there seems to be less and less time to combine with the working week. Either we're spinning faster, or, could it be that I'm growing older?

However it is, one of the things I'd like to do is to have lunch with you. Your note last week touched me right to the quick; as you know, working with the artists has been my one profound and enduring satisfaction in these sixteen New York years.

And it's incredible how much of it has centered in the Downtown Gallery.

Also there have been many times when I was feeling cobwebby that one good blast of the Halpert sea wind, so to speak, has put me to rights again.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

October 2, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Twenty-five years is a long time, and that period in the life of the Downtown Gallery has played a very important role in the art world of America. It is a very happy thought for you to have sent out your most cordial letter to thank the galleries and institutions who have helped you, but it is even more fitting that we who have received the great help from you should like to send the most hearty congratulations!

Yours very sincerely,

Joe Fraser

Joseph T. Fraser, Jr.
DIRECTOR

JTF:mnl

5 October 1951

Mrs. Heidi Putzker
2637A Twenty-first Street
San Francisco 10
California

Dear Mrs. Putzker:

We do not, I am sorry to tell you, have any small prints of the serigraph, SILENT MUSIC, by Ben Shahn. A similar drawing was used in advertisements of the Columbia Broadcasting Company. Perhaps you saw one of these.

Sincerely yours,

Charles Alan
Associate Director

WALKER ART CENTER

3 October 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Many congratulations on your twenty-fifth anniversary and on the splendid work you have done during this period in the promotion and development of American art.

Sincerely yours,

Harvey Arnason

H. Harvard Arnason
Director

HHA/mb

1710 LYNDALE AVENUE SOUTH · MINNEAPOLIS 5 · MINNESOTA

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

1. We, The Downtown Gallery, agree to purchase outright from you, and you, Robert Preusser , agree to deliver and sell to us during the year dating from Oct. 23 1951 a number of pictures selected from your entire production for a minimum of One Thousand Dollars ($1,000). As a starter we are purchasing the pictures listed in the attached schedule, and for further purchases the same price scale will prevail based on the size and medium of the pictures already purchased, up to and in excess of the minimum.

2. We agree to supply frames and photographs for the pictures we purchase; we further agree to bear the expense for exhibition space on our premises, for staff, advertising, printing of catalogues, etc., postage, mailing, and promotion. We intend to devote a specially designed gallery, called THE GROUND-FLOOR GALLERY, to the permanent exhibition of your work and that of other participants and will, when considerdd timely, arrange one-man shows. We will also endeavor to place your work in outside exhibitions in museums and galleries in various parts of the country, and will work toward our mutual benefit.

3. In giving us exclusive representation, you agree to pay The Downtown Gallery a commission of 33-1/3% of the selling price, mutually agreed upon, for all mural, commercial, and other commissioned work, on reproduction rights, and on any sales made directly by you. It is understood, however, that as your representative we will have first refusal in the purchase of any picture.

4. . Cash awards, other than purchase prizes, will accrue wholly to you. On purchase prizes, The Downtown Gallery will retain the marked selling price, and you will receive any sum in excess. This applies to pictures we own. On those owned by you, we will receive a commission of 33-1/3% of the marked selling price, with the full balance retained by you.

5. You agree to grant us four separate options to renew this arrangement for four separate renewal periods of one year each, upon the same terms and conditions herein set forth, the first period commencing immediately upon the expiration of a year from the date of this agreement, and renewable on the same day of each subsequent year of the term. If we exercise our option, we agree to pay an increase of 10% each successive year over the price scale listed in the attached schedule.

6. These four separate options which we shall have will be considered automatically exercised unless we give you written notice on or before September 1st of any year that we do not wish to exercise our option. It is understood, of course, that if we should ever give you notice and thereby not take up our option, we will forfeit any subsequent options which we may have.

THE DOWNTOWN GALLERY, INC.

by [signature]
President

Agreement confirmed
as stated above:

Robert O. Preusser

October 8, 1952

Mr. Max Braun
Executive Secretary, Home and Hospital of the Daughters

October thirty-first,
1 9 5 1

Mr. Thomas B. Robertson,
Acting Director,
San Diego Art Museum,
San Diego, California.

Dear Mr. Robertson:

During your visit with Mr. Price you were discussing plans for a 19th century collection, which, as you may recall, I discouraged with great vehemence.

However, one of our clients who owns a famous painting by Winslow Homer indicated that she would like to sell it and use the funds for purchasing living American art. Thus, I am now making a compromise by calling your attention to this really important painting. No doubt you have seen dozens of reproductions of "Weaning the Calf". It is quite a large canvas, as you know, measuring 24" x 38". She is willing to part with it for what I consider an extremely reasonable figure - something under $20,000. While this field is not closely allied with what I am doing, I am familiar with American art of the past as well as the present and consider this a truly fine example of one of our 19th century master's work.

If you are at all interested, I shall have her communicate with you further and send you a photograph.

It was great fun meeting you and Mr. Price. I look forward to seeing you both again.

Sincerely yours,

egh-k.

October seventeenth,
1 9 5 1

Mr. Carroll Cloar,
417 East 12th Street,
New York 3, N. Y.

Dear Mr. Cloar:

We are proceeding rapidly with the Ground-floor Room and are planning to open it officially on November sixth. On the evening of Monday, November fifth, we are givinga pre-view party to introduce the artists and their paintings to the art world.

Since you are to be one of the star attractions, we sincerely hope that you will make every effort to come. So that you may plan accordingly, we are sending you this advance notice. An official invitation with the exact time will follow.

Sincerely yours,

egh-k.

Sent to - Carroll Cloar, Floyd Johnson, Herbert Katzman, Robert L. Knipschild, Walter Meigs, Wallace Reiss, Charles Oscar.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

October 16, 1951

Dear Edith:

Thank you for your friendly letter. I am happy to have it, especially as it recalls the heartwarming letters I received from so many "Downtown" artists in 1943.

My best wishes for the continued "survival"* of the Downtown Gallery and all its artists.

Sincerely,

Alfred mH

Alfred H. Barr, Jr.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

AHB:mh

* I use your understatement!.

J. S. SCHRAMM COMPANY
Dry Goods
ESTABLISHED 1845
Burlington, Iowa

October 15, 1951

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Edith:

Congratulations on the opening of your 26th annual exhibition. A quarter of a century is a long time for any business to survive, our own record of more than a century of successful operation not withstanding.

Museums, collectors, the art-interested public-at-large, all American artists and your own group of artists, owe you a big debt of gratitude. Few persons living today have made such a great contribution as have you. And, best of all, we are all looking forward to your continued leadership and help during the next 25 years!

Dorothy joins me in sending deep appreciation for all that you have done for us. Greetings, too, to Charles, Lawrence and John, and above all to "your artists". If school keeps, we hope to have more of them represented in our own little collection.

Faithfully yours,

James S. Schramm

JSS:vd

Now in our Second Century

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

October 15, 1951

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

This will acknowledge your two recent letters and one from Charles Alan.

In regard to the show of drawings by Ben Shahn - the two best dates for us would be as follows:

April 1 thru 20 - matted drawings only.
January 1 thru 27 - matted and framed drawings.

I think the latter spot would be the better one from the standpoint of giving the show the better gallery space and lighting. We would need at least 25 or 30 drawings and could use more or could combine them with some other material. I shall write Shahn about the possibility of coming out here for a talk or conference and will discuss having a group of his paintings here in March, when I come to New York in November.

I will carry out instructions to ship the Jacob Lawrence in our current show back to you. Will let Cedar Rapids have the rest of them at the close of our show, October 28th.

I am very sorry not to be able to get into New York by November 5th but will hope the show is still on so I can see your ten new artists whom you have selected.

My congratulations on your quarter century and will see that you get a separate letter or telegram officially acknowledging the great service you have given.

Best wishes,

Sincerely yours, Dwight

Dwight Kirsch, Director.

DK:pl

THE UNIVERSITY OF NEBRASKA
DEPARTMENT OF ART
MORRILL HALL LINCOLN 8, NEBRASKA

October 9, 1951

Mrs. Edith Halpert, Director,
Downtown Gallery,
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

At the time that my paintings were returned to me from your gallery, none of the colored slides and black and white photographs which I had sent you were returned. I find it necessary to submit many slides and photographs of my work in applying for a Fulbright Grant, and I should like to include the ones you have.

Due to the lack of time between now and the application deadline of October 15th, would you kindly send these photographs and slides to The Institute of International Education, 2 West 45th Street, New York 19, New York. Sufficient postage has been enclosed to defray the cost.

If for any particular reason you cannot comply with my request would you kindly write me immediately, for I feel that the photographs and slides you have of my work will be invaluable as far as my Fulbright qualifications are concerned.

Sincerely yours,
Rudy O. Pozzatti
Rudy O. Pozzatti

Office of
PAUL GARDNER
DIRECTOR

William Rockhill Nelson Gallery of Art

(The William Rockhill Nelson Trust)

Atkins Museum of Fine Arts

Kansas City 2, Missouri

Cable Address: Nelrum

1 October 1951

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

How proud and pleased you must be, looking back over a quarter of a century of fine achievement! We hasten to send our sincerest congratulations and are most happy that you feel that we have had a small part in your success.

I hope to be in New York the latter part of November and shall look forward to seeing you and giving voice to my genuine esteem for all you have done.

Sincerely yours,

Paul

Paul Gardner
Director

PG:fp

October 25, 1951.

Mr. Paul R. MacAlister, President,
Industrial Designers' Institute,
1226 North Dearborn Parkway,
Chicago 10, Illinois.

Dear Mr. MacAlister:

Thank you very much for your letter of October 18th. Starting next week we are taking photographs of our eagles for our catalogue, and I will be very glad to send you copies of some of them. I will also at that time, let you know regarding your using these eagles in the magazine INTERIOR DESIGN & DECORATION, and also regarding your new book, THE AMERICAN EAGLE. I would naturally reserve all rights in publication so that credit would be given to the Shelburne Museum.

Sincerely yours,

(Mrs. J. Watson Webb)

October ninth,
1 9 5 1

Fortune 0887

Mr. Daniel S. Defenbacher,
Director,
Fort Worth Art Association,
Public Library,
Fort Worth, Texas.

Dear Dan:

It was wonderful hearing from you and to learn that you had such a good time in South America. Did you see some pictures or were you just having an honest-to-God holiday - which, by the way, I think you deserve.

Sam and Betty Cantee were here and we had great fun. I think they are two of the swellest people I have ever met and I love them dearly.

While I was still in bed the other day, they came in again to make a tentative selection for the drawing exhibition. Charles has the list but I am digging up some material which we do not have at the Gallery and can assure you that between Bill and myself you will have a selection to choose from that will put all of Fort Worth and adjoining territory on top of their oil wells. What you will accomplish within the next year, I am sure, will create a new slogan for Texas - "Oil Paintings and Oil Wells."

Do let me know a few days before your projected visit so that I can have the drawings ready for your consideration. It will be swell to see you. Give my love to Anne.

Sincerely yours,

egh-k.

October nineteenth,
1 9 5 1

Mr. Benjamin Sonnenberg,
247 Park Avenue,
New York, N. Y.

Dear Ben;

Nu, so where were you and your coterie yesterday afternoon? The party was a huge success and we all had great fun.

And don't you answer letters dated September twenty-eighth?

As ever,

egh-k.

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

October 3, 1951

Dear Mrs. Halpert:

It was so nice of you to write me about your Twenty-sixth Annual Exhibition. It does seem incredible that you have been in existence so long. Your gallery has always been so lively that unconsciously one assumes it has just gotten started. Only when one considers your total achievement does one appreciate the length of time that must have taken, and from this point of view it is surprising you are not older.

Congratulations, and best wishes for the future, in particular, the next twenty-five years.

Sincerely yours,

John Coolidge

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

EDITH GREGOR HALPERT, *Director*

We have just opened our Twenty-sixth Annual Exhibition. With this event comes the realization that The Downtown Gallery has been in existence for a quarter of a century, and has survived a major depression, a world war, and the many fluctuations in esthetic fashions.

During this period American art finally achieved world recognition. The art center has shifted from Paris to New York, and it has been generally acknowledged that in no other nation is there a stronger current of creative expression, nor greater potentialities for cultural leadership.

In analyzing this remarkable progress, I am fully aware that thanks are due to the adventurous, discriminating collector whose concrete appreciation provided the impetus for both the acceptance of American art, and the development of our artists toward their present importance.

For all this, the twenty-five artists who have shared in our modest success join me in saying "thank you". I hope that you will come in to see their new examples now on view, which demonstrate what your encouragement has accomplished.

Sincerely yours,

Oct 16, 1951

FPK Dear Edith:-

Many thanks for including us among your invitees. I wish we could join you - but I have to attend a medical meeting on the 18th and Kay is already committed to a dinner in the succoth at the Jewish Theological Seminary. We will be along to see the exhibit, however.

With congratulations on what you may indeed deem an achievement.

Sincerely,

Frances Kauf

Why wouldn't you be willing to announce that the Downtown Gallery, in furtherance of its new plan for greater distribution of contemporary art, has arranged to merge its collection of American Folk Art with M. Knoedler & Company's important collection of American painting, which is a cross section of most of the other periods and phases of American Art. The combination of the two collections represents a full history of American painting, etc., etc. We would then have to make an over-all deal by agreeing upon a price structure for the offering of your pictures on a consignment basis. As to additions to the collection, we would agree to take a half-share and pay cash for any new acquisitions.

I feel that we could be very successful in our joint interests. Even now there are one or two possibilities for the sale of really large groups in this field.

I am writing this on the way to Boston, and as I expect to go from there to the southwest I thought I would send it along to you so that you could think it over and we could discuss it on my return.

Yours sincerely,

W. F. Davidson

W. F. Davidson
M. KNOEDLER & COMPANY, Inc.

BIRMINGHAM MUSEUM OF ART
711 Nineteenth Street, North
BIRMINGHAM 3, ALABAMA

October 2, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was very much pleased to reseive you letter of September 27th and to realize that you have served American art for more than a quarter century. I expect to be in New York the end of this month and the first of November and will of course want to see you at this time.

Sincerely yours,

Richard F. Howard
Director

RFH/sw

October 18, 1951.

This is a pre-invitation for a party we are giving on the evening ofNovember fifth. This is a celebration of both the 25th birthday of The Downtown Gallery and the birthday of its new department, THE GROUND-FLOOR ROOM, which will open officially on November sixth. We will sent out formal invitations to this party within the next few days, but we are writing you now with the thought that if you are planning a trip to New York during the next month, you might be able to shift your dates in order to join us in our celebration.

THE GROUND-FLOOR ROOM looks ahead into our next quarter of a century. In this room, located where we have been exhibiting the American Folk Art, we are introducing a number of younger, unknown artists, in whom we have great faith and who, we believe, will eventually achieve th stature of the artists whom we have represented over a period of years.

Do try to arrange your plans and be present at this preview of their paintings in the gallery. You are one of the people we would like to have with us on this occasion.

Sincerely yours,

Leo S. Guthman

October 22, 1951

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It was a good feeling to come home the other evening and find such a nice letter from you. As a non-purchasing client, you are certainly most gracious in your treatment of me.

I am very glad that you asked me for the 5th as I now will be able to arrange my trip so that I can be with you that evening.

Again my sincere thanks for your never-ceasing courtesies.

With warmest personal regards,

Yours sincerely,

2629 South Dearborn Street
Chicago 16, Illinois

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS TELEPHONE CEntral 6-7080

October 29, 1951

Dear Mrs. Halpert:

As you have no doubt heard, Herbert Katzman was awarded the thousand dollar Campana Purchase Prize for View of Prague. We are delighted to have this painting for our permanent collection. It is of course gratifying to have one of our former students, a scholarship student at that, make good.

In your recent letter to Mr.Rich dated "November" 25, 1951, you mentioned Robert Nickle and Evelyn Statsinger. I send herewith their addresses and suggest that you communicate with them directly. Mr. Nickle's address is 651 West North Avenue, Chicago 10; Miss Statsinger's is Huntington Hartford, 2000 Rustic Canyon Road, Pacific Palisades, California.

I don't believe that Mr.Rich will be able to be in New York on November 5. His mother diedyesterday and he is tied up with family matters.

Yours sincerely,

Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mrs.Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

THE MUSEUM OF FINE ARTS OF HOUSTON

HOUSTON 5, TEXAS

JAMES CHILLMAN, Jr., DIRECTOR

Oct. 8, 1951

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Your cordial letter, which also makes me realize how time slips by, was greatly appreciated.

I congratulate you upon the fine work that you have done and I can but wish you similar successes in the new era which is beginning.

It is always good to hear from you even though it may take twenty-fifth anniversaries to give you such a good excuse for writing.

Sincerely yours,

James Chillman, Jr.
Director

JC: kw

Oct 11, 1951

E. W. Root
HAMILTON COLLEGE
CLINTON, NEW YORK

Dear Mrs. Halpert:

Your very nice letter of the 5th calling my attention to the fact that The Downtown Gallery is of voting age prompted me to inquire when I first began to burn my collector's wings around its flame. My records indicate that I bought my first picture in 13th Street just 21 years ago — October, 1930.

Many happy returns of your 25th birthday (or is it your 26th - I'm a little confused). I was standing on the dining room sideboard only this morning hanging Marin's Rapids and Demuth's Poppies, both of which came to me through the Downtown Gallery in the late 'thirties. We are expect-

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

1. We, The Downtown Gallery, agree to purchase outright from you, and you, Jonah Kinigstein, agree to deliver and sell to us during the year dating from Oct. 30 1951 a number of pictures selected from your entire production for a minimum of One Thousand Dollars ($1,000). As a starter we are purchasing the pictures listed in the attached schedule; and for further purchases the same price scale will prevail based on the size and medium of the pictures already purchased, up to and in excess of the minimum.

2. We agree to supply frames and photographs for the pictures we purchase; we further agree to bear the expense for exhibition space on our premises, for staff, advertising, printing of catalogues, etc., postage, mailing, and promotion. We intend to devote a specially designed gallery, called THE GROUND-FLOOR GALLERY, to the permanent exhibition of your work and that of other participants and will, when considerdd timely, arrange one-man shows. We will also endeavor to place your work in outside exhibitions in museums and galleries in various parts of the country and will work toward our mutual benefit.

3. In giving us exclusive representation, you agree to pay The Downtown Gallery a commission of 33-1/3% of the selling price, mutually agreed upon, for all mural, commercial, and other commissioned work, on reproduction rights; and on any sales made directly by you. It is understood, however, that as your representative we will have first refusal in the purchase of any picture.

4. Cash awards, other than purchase prizes, will accrue wholly to you. On purchase prizes, The Downtown Gallery will retain the marked selling price, and you will receive any sum in excess. This applies to pictures we own. On those owned by you, we will receive a commission of 33-1/3% of the marked selling price, with the full balance retained by you.

5. You agree to grant us four separate options to renew this arrangement for four separate renewal periods of one year each, upon the same terms and conditions herein set forth, the first period commencing immediately upon the expiration of a year from the date of this agreement, and renewable on the same day of each subsequent year of the term. If we exercise our option, we agree to pay an increase of 10% each successive year over the price scale listed in the attached schedule.

6. These four separate options which we shall have will be considered automatically exercised unless we give you written notice on or before October 1st , of any year that we do not wish to exercise our option. It is understood, of course, that if we should ever give you notice and thereby not take up our option, we will forfeit any subsequent options which we may have.

THE DOWNTOWN GALLERY, INC.

Agreement confirmed
as stated above:
Jonah Kinigstein

by E. Halpert
President

October fourth,
1 9 5 1

Miss Deborah Calkins,
Fortune Magazine,
9 Rockefeller Plaza,
New York, N.Y.

Dear Deborah:

Now that we have opened our 26th Annual Exhibition, I have come to the full realization that we have passed a quarter of a century - and that both the Gallery and I have been able to survive the period with its depressions, wars, etc.

I feel both nostalgic and sentimental and, in reviewing this period, realize how much we owe to you and the work you have done in promoting the living American artist. This is said in all sincerity and is not sales gravy.

I am truly grateful to you.

Sincerely yours,

egh-k.

120 WILLIAM STREET
NEW YORK 38, N. Y.

WILLIAM H. SOPER & CO., INC.

INLAND MARINE ADJUSTERS
CARGO SURVEYORS
APPRAISERS

WOrth 4-0885

October 22, 1951.

S120105

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York, 22, N. Y.

Dear Mr. Alan:

Referring back to your letter of October 3, 1951 in connection with the damage to the painting by John Marin, you may recall that we considered it desirable to have it examined by another expert.

Accordingly we have arranged with Mr. William Suhr, 50 East 50th Street, New York City, to make an examination and express an opinion.

Therefore may we ask that you kindly arrange to send the painting to Mr. Suhr or if this is not convenient, we can arrange to have the picture picked up at your Gallery and have it delivered to his studio.

Your kind cooperation in this connection will be appreciated.

Yours very truly,
WILLIAM H. SOPER & CO., INC.,

WHS:CSM BY: W H Soper

C/C Messrs. Luken, Savage & Washburn

October thirty-first,
1 9 5 1

Mr. Edward P. Price,
7264 Fountain Avenue,
Los Angeles 46,
California.

Dear Mr. Price:

We have been so busy with our rebuilding program that I didn't answer your letter as soon as I should.

If you will send me a photograph of the painting, together with the dimensions, I shall try to give you some idea about the Harnett. Unfortunately, the 1878 pipe and paper group were produced in great quantity by him and represented his "potboilers". Thus they are not valuable as the more original and unique compositions, but they still command fairly good prices.

Sincerely yours,

egh-k.

October 8, 1951

Mr. Max Braun, Executive Secretary
Home of the Daughters of Israel
1260 Fifth Avenue
New York, N. Y.

Dear Mr. Braun:

When I wrote you on September 11th, I had hoped to receive my refund shortly. Almost a month has passed, and neither the notes nor the check have reached me.

As I explained, I am not free on Sundays, nor any other specific day, for that matter, as I travel a great deal, and frequently at very short notice. Furthermore, as I said, it is very difficult to expose myself to a committee as I cannot bear such emotional strain. After all, it is a cut and dry case of a contract which guaranteed the return of the payment, less the mainatenance for the twenty-eight days during which mother was at the Home. I borrowed a sum from the gallery amd must return it at once. And I am continuing to support mother, which is difficult without the refund.

Won't you please do something about this at your earliest convenience. I shall be most grateful to you.

My best wishes for the holiday season.

Sincerely yours,

FLORIDA GULF COAST ART CENTER CLEARWATER FLORIDA



CLEARWATER ART MUSEUM CLEARWATER
GULF COAST ART SCHOOL BELLEAIR
GEORGINE SHILLARD GALLERY BELLEAIR

October 6, 1951

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert,

Congratulations on your silver anniversary!

I hope that your Twenty-Sixth annual exhibiton will be a huge success.

In your letter of September 28, you thank me for making possible your twenty-five years of operation-in our support and cooperation. I appreciate that thought, and am happy to have had a part in your growth. As our Art Center grows, here in Clearwater (and we expect to put into operation two more buildings within the next few weeks), so does the individual and the community, eventually going out into the larger cities where wheels are turned again for perpetual development.

So, if I have had a part in your development, through the Florida Gulf Coast Art Center, I am happy, and hope that we may continue our pleasant association.
& make some sales for the artists for the current Contemporary

Yours sincerely,

Mrs C. Shillard Smith

Mrs. C. Shillard Smith

Mrs. CSS:cay

Mrs. J. Watson Webb - 2 - October 3, 1951.

I am very eager to hear about the Rogers' visit in Shelburne. No doubt I will get some word from Mr. Rogers shortly but I am looking forward to getting your reaction to his future plans. I suppose he told you that he has asked me to assemble a cross-section of folk art, both in sculpture and in painting, so that Chicago may be the first important Art Museum to feature it. Incidentally, I don't want to get started on his painting group until you decide what you want to do about that angle in your museum. You know, of course, that my first loyalty is to you.

I look forward to seeing you in November.

Sincerely yours,

egh-k.
encl.

SZOLD & BRANDWEN
30 BROAD STREET
NEW YORK 4, N.Y.

October 16, 1951

Mrs. E. G. Halpert
32 East 51st St. Corporation
32 East 51st Street
N ew York, N.Y.

Dear Mrs. Halpert:

Will you please sign the enclosed petition for reduction of tax assessment at the two places on page 2 above your typewritten name, have the second or bottom signature notarized, and return the same to me for filing in court.

This must be taken care of immediately.

Yours very truly,

Milton Altman

MA/w-enc.

October second,
1 9 5 1

Mr. Alexander Tillotson,
Director,
The Mulvane Art Center of Topeka,
Topeka, Kansas.

Dear Mr. Tillotson:

It was nice to hear from you.

Of course I shall be glad to get up the exhibition for you but it seems much more logical in your territory to have an exhibition of contemporary art rather than folk art. Since your space is so very limited, I should think that an exhibition of outstanding water colors and drawings would be most advantageous. Evidently your two largest walls are 13' long and any sizable oils would not show up to very great advantage. If we selet key pictures by our artists in the two media I mentioned, an excellent all over picture of their contributions and their respective points of view could be represented. But let me know what you think of this idea and in due time I shall send you a list.

Sincerely yours,

egh-k.